

MUSICAL AMERICA

VOL. XLIV. No. 1

NEW YORK

EDITED BY MILTON WEIL

APRIL 24, 1926

\$4.00 a Year
15 Cents a Copy

"AIDA" LAUNCHES ATLANTA SEASON BY METROPOLITAN

Southern Capital in Gala Dress as Week of Lyric Drama Is Opened by Mr. Gatti's Artists—Impressive Performance of Verdi Work Enlists Prominent Singers under Serafin's Baton—Sold-Out Houses Augur Financial Success of Musical Series—Social Events Planned

ATLANTA, Ga., Feb. 19.—With sold-out houses for the performances and a large financial surplus, the sponsors of Atlanta's annual opera week by the Metropolitan tonight reaped the first reward of their labors, when a brilliant performance of "Aida" inaugurated the series of seven performances. Atlanta was in festive dress and extended its traditionally warm welcome to Mr. Gatti's company of stars.

The "Aida" performance enlisted Rosa Ponselle, as a superb vocal exponent of the title rôle, appealing visually and by reason of her potent histrionism. Opposite her was the favorite tenor, Giovanni Martinelli, as a stalwart and magnificent-voiced *Radames*. The contralto, Julia Claussen, was given a cordial welcome in the rôle of *Amneris*. The male contingent included also Michael Bohnen, a newcomer locally in the part of *Amonasro*. He sang sonorously and held the center of the stage with impressive effect during his scenes with *Aida*. José Mardones as *Ramfis* gave evidence again of his fine

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FOUR LEADERS FOR HOLLYWOOD BOWL

Oberhoffer, Wood, Hoogstraten and Hertz Booked

LOS ANGELES, April 17.—Four guest conductors have been announced for the Hollywood Bowl concerts this season by Allan C. Balch, recently elected president of the Hollywood Bowl Association. The board of directors announces that negotiations are under way with a fifth, and possibly a sixth conductor, as well as several eminent soloists.

Inaugurating the fifth season, Emil Oberhoffer will conduct during the first two weeks, beginning July 6. Mr. Oberhoffer, for many years conductor of the Minneapolis Symphony, was heard at the Hollywood Bowl in 1923.

Sir Henry J. Wood, conductor of the Queen's Hall Orchestra in London, who last year led the Hollywood Bowl orchestra in four concerts, will again be a guest conductor. Sir Henry will direct during the third and fourth weeks of the season. It is expected that new English compositions, as well as other works new to America, will be led by this conductor. Lady Wood will accompany Sir Henry to America.

Willem van Hoogstraten, as previously announced, will return as guest conductor. Since he is to conduct concerts in the New York Stadium, he will be

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MUSICAL AMERICA. Published every Saturday by The Musical America Company at 501 Fifth Avenue, New York, N. Y. Entered as Second Class Matter, January 25, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Saturday, April 24, 1926. Vol. XLIV, No. 1. Subscription Price \$4.00 a Year. Copyright 1926.



FELIX SALMOND

English Cellist, Who Will Begin His Fifth Consecutive American Season with a New York Recital in October. (See Page 19)

Maine Meeting Indorses Junior Clubs

LEWISTON, ME., April 17.—When the Maine Federation of Music Clubs held its third annual session in Auburn on April 14 and 15, it was the first time the organization had met outside of Portland, where the early work of formation and planning was done.

Emphasis was especially given to junior music clubs, which are springing up fast in Maine cities. Two new ones were admitted at this time to the Federation, the Spinnet and the Mozart, both of Lewiston. A special program was devoted to junior club work in the State.

Three new adult clubs were admitted to the Federation, the Mozart of Brunswick, the Staff Club of Washburn and the Etude of Mexico.

In the various programs three compositions by Lewiston-Auburn writers were included: "Homeland," by the late E. W. Hanscom of Auburn; and two piano pieces by Gladys Pitcher of Auburn.

Julia E. Noyes of Portland, vice-president, presided, owing to the death last autumn of the president, Mrs. James A. McFaul. Miss Noyes received formal

election to the presidency. Other officers chosen were Mrs. Guy P. Gannett of the Cecilia Club, Augusta; Elizabeth M. Litchfield, of the Philharmonic Club, Lewiston, and Mrs. C. W. Towers of Houlton, vice-presidents; Mrs. Ernest Theis of Westbrook, recording secretary; Mrs. Robert Horan of Portland, corresponding secretary; Mrs. S. Merritt Farnum of Lewiston, treasurer; and C. W. Graffam of Portland, auditor. These officers will serve for two years.

Nearly 100 participated in the luncheon, at which Mrs. Farnum was toastmistress. Toasts were responded to by Marguerite Ogden, vice-president of the Rossini Club of Portland, the oldest music club in America, founded in 1869; by Miss Noyes, who discussed the value of music conventions; by Mrs. George Hall of Providence, R. I., who stressed raising the standard of music in Sunday schools and public schools, especially in rural districts. She also commended the harmonica for boys' bands.

Mrs. William Arms Fisher, national vice-president, spoke of the work of the national organization and its expenditure of about \$2,000,000 annually to promote good music in this country as

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DETROIT WELCOMES 2500 VISITORS AS SUPERVISORS MEET

Nineteenth Annual Assembly of Nation's School Music Heads Brings Stimulating Programs—Noted Speakers Discuss Many Problems—Musical Events Include Concert by Detroit Symphony and Lists by Other Ensembles and Soloists—Visitors from Canada and England Attend

DETROIT, April 17.—One of the largest gatherings of professional musicians held in the United States was that which assembled for the nineteenth annual meeting of the Supervisor's National Conference, in this city from April 12 to 16. It is estimated that more than 2500 visitors were present, including representatives from England, Canada and most of the States. This was the largest attendance in the history of the organization. During the week the National Research Council of Musical Education and the American Institute of Normal Methods also met in this city.

Officers elected for the coming year by the Supervisors' Conference are: president, George Oscar Bowen, Tulsa, Okla.; first vice-president, John C. Kendel, Denver, Colo.; second vice-president, Paul J. Weaver, Chapel Hill, N. C.; secretary, Mrs. Homer Cotton, Kenilworth, Ill.; treasurer, A. Vernon McFee, Johnson City, Tenn., and auditor, Lee Osborne, Maywood, Ill.

The opening day was given over to

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BETHLEHEM CHOIR APPEARS IN CAPITAL

Local Choruses Join in Singing "St. Matthew Passion"

WASHINGTON, April 17.—The Friends of Music in Washington, under the local management of T. Arthur Smith, presented the Bach Choir of Bethlehem on April 6 in the Washington Auditorium in "The Passion, according to St. Matthew." Dr. J. Fred Wolle conducted, and members of the Philadelphia Orchestra assisted.

Many Washington choral organizations assisted in the performance, among them the choir of the First Congregational Church, the chorus of the Friday Morning Music Club, and the "angel choir," the Tuesday Evening Music Club. Dr. Wolle conducted in his usual dynamic manner; and gave a brilliant reading of the score.

The soloists, Emily Stokes Noyes, soprano; Mabel Beddoe, alto; Nicholas Douty, tenor, substituting for Arthur Kraft; Fred Patton, baritone, and Charles Trowbridge Tittman, bass, sang with keen understanding.

The Eurydice Club of Toledo, with Zella B. Sand conducting; with Harold Harder, accompanist; Helen Wright Wilmington, pianist; Gladys Grace Hill, soprano, and Helen B. Fromer, accompanist, was presented in the First Congregational Church on April 5.

Juilliard Foundation Awards Have Cooperative Trend, States Bradley

AN important and informative announcement has been made regarding the conditions of awards of fellowships and scholarships by the Juilliard Musical Foundation in a statement from Kenneth M. Bradley, educational director. In this connection Mr. Bradley states that it is not the policy of the Foundation to rob private teachers or institutions, but rather to cooperate with them, and to further the interests of deserving students.

This is the first formal announcement which has been made by the Foundation, and outlines a constructive policy calculated to commend itself to educators and to all interested in the advancement of musical interests and instruction in the art throughout the country.

The fellowships and scholarships which are to be given to exceptionally talented students in composition, piano, violin, cello and singing, will provide instruction under eminent artist-instructors and in accredited institutions. They will be granted only to students of American citizenship, who intend to follow music as a vocation, as public performers, teachers, composers or conductors. Such awards will be classified as graduate or undergraduate. Graduate students should be over fifteen years of age and under thirty, and these students will receive instruction at the Juilliard Graduate School in New York.

Applicants for under-graduate scholarships must be over twelve and under twenty-four years of age, and be able to demonstrate unusual musical ability. Under-graduate scholarships will not be granted to students who are financially able to pay for instructions. The place of study for under-graduate students will be determined by the examining board after each student's qualifications and needs have received individual consideration.

In order that students from all parts of the country may avail themselves of opportunities offered by the Foundation, zone centers have been designated where examinations will be conducted in the following cities on specified dates: Cincinnati, May 18, 19; Kansas City, May 21, 22; Minneapolis, May 24, 25; Chicago, May 27, 28; New York, June 1 to 8; Los Angeles, June 16, 17; San Francisco, June 21, 22; Portland, June 25, 26; Seattle, June 29, 30.

In addition to these zone centers, the Foundation will establish before the spring of 1927 examinations in Boston, Washington, D. C.; Atlanta, New Orleans, Detroit, Dallas, Denver and other localities as needed. In each zone there will be a local examining board, and all examinations will be supervised by an examiner from the headquarters of the Foundation in New York.

It will be necessary to have applications filed in New York two weeks in advance of the examinations.

The Foundation announces that all graduate students will be assisted in securing professional engagements. New York debuts will be arranged for qualified students. Students who are qualified for teachers will be aided in securing positions with reliable institutions.

MILWAUKEE BOOKS NEW OPERA SEASON

Association Projected to Present Chicagoans in Periodic Visit

By C. O. Skinrood

MILWAUKEE, April 17.—Plans to organize an Opera Association, with the object of bringing the Chicago Civic Company to this city for three performances at intervals during its regular home season next winter, have been announced. Margaret Rice has been engaged as manager.

The plan is similar to that pursued in bringing the Chicago Symphony here each season, under the auspices of the Milwaukee Orchestral Association. While the membership will be largely composed of those who are also in the orchestral group, it is hoped to enlist many others who have a greater interest in opera than in orchestral music.

The plan is to offer the opera without any guarantee. Only a sufficient subscription list to assure the financial success of the enterprise will be asked for, according to Miss Rice.

Three performances will be given by the Chicago Company next season, on alternate Friday nights, Nov. 26, Dec. 10 and Jan. 7. In this way those who buy season tickets will not be under the necessity of attending three performances in two days, as is the case when the Chicago Company appears here on its spring tour.

The operas to be given next season will be an Italian work to start—probably "Aida," followed by a Wagnerian opera, probably "Tristan und Isolde," the season closing with one of the new operas, such as Alfano's "Resurrection."

The operas will be given in a new section of the Milwaukee Auditorium, seating 3,500 instead of 4,800, the concert division used formerly. With the acoustics of the Auditorium radically improved and with the hall cut to a reasonable size by means of the huge curtain, a good operatic hall can easily be made available.

Texan Teachers Elect Officers

SAN ANTONIO, TEX., April 17.—The annual election of officers for the Music Teachers' Association resulted as follows: President, Alice Mayfield; first vice-president, Walter Dunham; second vice-president, Evelyn Harvey; recording secretary, Meta Hertwig; corresponding secretary, Edith Law; treasurer, Henrietta Bruel. G. M. T.

St. Louis Summer Opera to Include "Trovatore"

ST. LOUIS, April 17.—"Il Trovatore" has been selected by the production committee of the Municipal Opera for the one, at first, grand, opera performance of the summer season. A special cast will be engaged for this production. "Iolanthe" will be substituted for "Alone at Last" in the 1926 repertoire. The Association voted no advance in seat prices for the grand opera. The season will open on May 31.

HERBERT W. COST.

Girl of Nine Years Is Among Entrants in Milwaukee's Civic Contest for Composers

MILWAUKEE, April 17.—The Civic Music Association contest for composers of thirty years of age or less, living in Milwaukee, proved the most interesting contest in composition ever conducted here. Young and old entered the lists and returns exceeded expectations.

A girl of nine was among the enthusiastic contributors. Many names which persons conversant with music in this district had not heard of, were brought forward.

The medal for the best work offered was awarded to Marjorie Lacey, a music supervisor in the parochial schools. Her number written for piano, is entitled "Theme and Variations." Miss

Shadwick Succeeds Henrotte at Minneapolis First Desk

MINNEAPOLIS, April 17.—Pierre Henrotte has resigned as concertmaster of the Minneapolis Symphony, and has been succeeded by E. Joseph Shadwick, former assistant concertmaster. Mr. Shadwick came to Minneapolis from Winnipeg in 1921 as principal of the second violin section. He was soon made assistant concertmaster. He was fêted as soloist in a recent concert of the Symphony. Mr. Shadwick and his family will go to England to spend the summer. Mr. Henrotte was formerly concertmaster of the Chicago Opera orchestra, and has appeared widely in chamber music programs. H. K. ZUPPINGER.

cisco, June 21, 22; Portland, June 25, 26; Seattle, June 29, 30.

In addition to these zone centers, the Foundation will establish before the spring of 1927 examinations in Boston, Washington, D. C.; Atlanta, New Orleans, Detroit, Dallas, Denver and other localities as needed. In each zone there will be a local examining board, and all examinations will be supervised by an examiner from the headquarters of the Foundation in New York.

It will be necessary to have applications filed in New York two weeks in advance of the examinations.

The Foundation announces that all graduate students will be assisted in securing professional engagements. New York debuts will be arranged for qualified students. Students who are qualified for teachers will be aided in securing positions with reliable institutions.

Lacey has studied with Dr. C. H. Mills of the University of Wisconsin, and with Dean Liborius Semmann of the Marquette College of Music.

Honorable mention went to Alvin Morris, who likewise had chosen for his piano work the name "Theme and Variations." Mr. Morris is a pupil in composition of Carl Eppert.

Both the winning numbers will be played at a special concert of the Civic Music Association on April 24. The compositions entered will also be studied further, and all those worthy of a hearing will be played and published.

The judges of the contest were Felix Borowski, Victor Saar and Henriot Levy, all of Chicago. C. O. SKINROOD.

SCHELLING ISSUES REPORT ON MOSZKOWSKI FUND

Balance of Sum for Late Composer Realized in Benefit Concert Given to Bohemians

Before sailing for Europe last week, Ernest Schelling issued a statement regarding the annuity for the late Moritz Moszkowski, which was purchased from the proceeds of a benefit concert at the Metropolitan Opera House on Dec. 30, 1924. This statement reads:

"The share of the proceeds of the concert devoted to the buying of an annuity for Moszkowski was, \$7,500, plus \$2,000 for the sale of an autographed record and a donation of \$100 from Olga Samaroff, along with various small donations, which brought the total to \$9,700.

"An annuity was bought from the Metropolitan Life Insurance Company, the beneficiary to receive an annual income of \$1,275.96 for life, payable in monthly installments of \$106.33, beginning on March 1, 1925.

"Moszkowski died on March 2, 1925, without having received the first installment of the annuity. There was still some money left from the other fund and this was applied to the various expenses incidental to the funeral and the winding up of the estate.

"The insurance company was asked to refund part of the sum in view of the exceptional circumstances, with the result that a refund of \$350 for whatever expenses might have been incurred in winding up the Moszkowski estate was obtained. Mr. Schelling turned over this refund to the Fund for Needy Musicians of the Bohemians' Club.

Mr. Schelling says that those in charge of the Moszkowski benefit regret exceedingly that the efforts to help Moszkowski were not more successful, but he was aware of what had been done in his behalf and was greatly cheered by the knowledge that so many artists had come to his assistance.

More American Works for Evanston Festival

CHICAGO, April 17.—Among the American compositions to be performed next month at the Chicago North Shore Festival, in Evanston, are included Eric De Lamar's "Symphony after Walt Whitman," and Henry Hadley's tone poem, "Salome." These will be given in addition to the programs announced in MUSICAL AMERICA for April 17.

Portland Harpists Choose Officers

PORTLAND, ORE., April 17.—Officers of the newly formed Oregon chapter of the National Association of Harpists are Ruth Lorraine Close, president; Mrs. M. Donald Spencer, vice-president; Florine Stone, secretary-treasurer; Mrs. L. A. Andrus, Mrs. Charles E. Sears and Mrs. H. F. Wagner, membership committee. J. F.

BALTIMORE HEARS PRIZE WORKS GIVEN

Local Composers Honored in Concert by Municipal Orchestra

BALTIMORE, MD., April 18.—For the final concert of the season last night of the Baltimore Symphony, Gustav Strube, conductor, the program, with the exception of two arias by Verdi, was exclusively of works by Baltimore composers, all of which had received prizes in open competitions.

The concert opened with the municipal anthem, "Baltimore, Our Baltimore," the text of which, by Folger McKinsey, a Maryland poet, and the music by Emma Hemberger, a Baltimore composer, both won prizes offered by the municipality in 1915.

The first orchestral number was Mr. Strube's Tone Sketch, "Arlequinade," which won second prize in a contest instituted by the Friends of Music in Kansas City, in 1920. Following this, Mr. Strube's Concerto for Violin in B Minor was played by Amy Niell. This work won first prize in the contest offered by the same organization in 1918.

Theodor Hemberger's work, "Knollwood," a Theme, Variations and Finale was played next. This was originally composed for a String Quartet in 1923 and won a prize in the Kansas City competition mentioned above. This was its first performance in revised form.

"Two Dances" by Louis Cheslock, now a member of the faculty of the Peabody Conservatory of Music, were each winners of prizes in contests conducted by the Chicago Daily News in 1923 and 1924. The Spanish Dance was awarded an additional prize in the prize group.

The final number was Franz Bornschein's setting of Shelley's "Arethusa" for chorus and orchestra, which won the Eurydice Chorus Award of the Art Alliance of Philadelphia last December. This was the first public performance of the work which is to be given in Philadelphia by the Treble Clef Club under the composer's baton on May 6, and in Newark, N. J., by the Lyric Club under Arthur Woodruff on April 24. It has also been selected for performance by a massed chorus of 400 voices at the Philadelphia Sesqui-Centennial. Mr. Bornschein led the orchestra and a chorus of ninety-five voices in his work, which created a profound impression.

Hilda Hopkins Burke, a Baltimore soprano, who won her appearance at this concert as a prize in a contest recently held in which Rosa Raisa, Charles Hackett and Henry Weber, conductor, all of the Chicago Opera, were the judges, was heard in arias from "Forza del Destino" and "Aida." J. D.

Cincinnati Prepares Lyford Opera

CINCINNATI, April 17.—Olga Forrai, soprano of the Chicago Opera, has been engaged to sing the rôle of *Isabeau* in the opera "Castle Agrazant" by Ralph Lyford, which will have its première here on April 29. Sixty members of the Cincinnati Symphony have been engaged, the chorus has been rehearsed and the ensemble rehearsals have begun. The production is under the Cincinnati Opera Foundation. It is an association that is wholly altruistic, and if there is any profit, it will be used to produce other American operas. Philip Lyford, the composer's brother, will assist in the mounting of the opera. P. W.

Woman Musician Seeks Seat in Congress

MIAMI, FLA., April 17.—Ruth Bryan Owen, daughter of the late William Jennings Bryan, has announced herself a candidate for a seat in Congress, representing the fourth district of Florida. Mrs. Owen is prominent as a lecturer, and is also a singer. She has been active in music club work in Miami, was one of the sponsors of the recent opera season here, and is a member of the board of regents of the new University of Miami. A. M. F.

Claudio Muzio Rouses Furore at La Scala

Dispatches from Italy report that the appearance of Claudia Muzio, soprano of the Chicago Opera, at La Scala on April 10 in "La Traviata" was an almost unprecedented success. A furore was roused by the singing of the artist, who had not appeared publicly in Italy in some years. A repetition of the work was arranged two days later. The performance was given under the baton of Arturo Toscanini.

Native and Foreign Novelties for Metropolitan Next Season

"The King's Henchman," by Deems Taylor and Edna St. Vincent Millay, First American Opera at Metropolitan Since "Cleopatra's Night"—"Turandot," Puccini's Posthumous Opera, and Casella's Ballet, "La Giara," New Works from Abroad



For ten additions to the repertoire announced for next season at the Metropolitan, the two which overshadow all others in interest are "The King's Henchman," by Edna St. Vincent Millay and Deems Taylor, which will be given its world première, and "Turandot," the posthumous work by the late Giacomo Puccini, which will be mounted in this country only a few months later than its first production at La Scala in Milan. At this writing the music of both these operas is an utterly unknown quantity. That of a third novelty, Alfredo Casella's pantomime, "La Giara," was in large part made familiar at a concert of the New York Philharmonic in the season now closing. The other additions are all revivals or restorations, and interest will be in the manner of their presentation rather than in any unknown qualities of score. Four have not been out of the repertoire long enough to be considered as revivals. They are being merely put back into currency after a season or two of inactivity, apparently due to congestion of the repertoire.

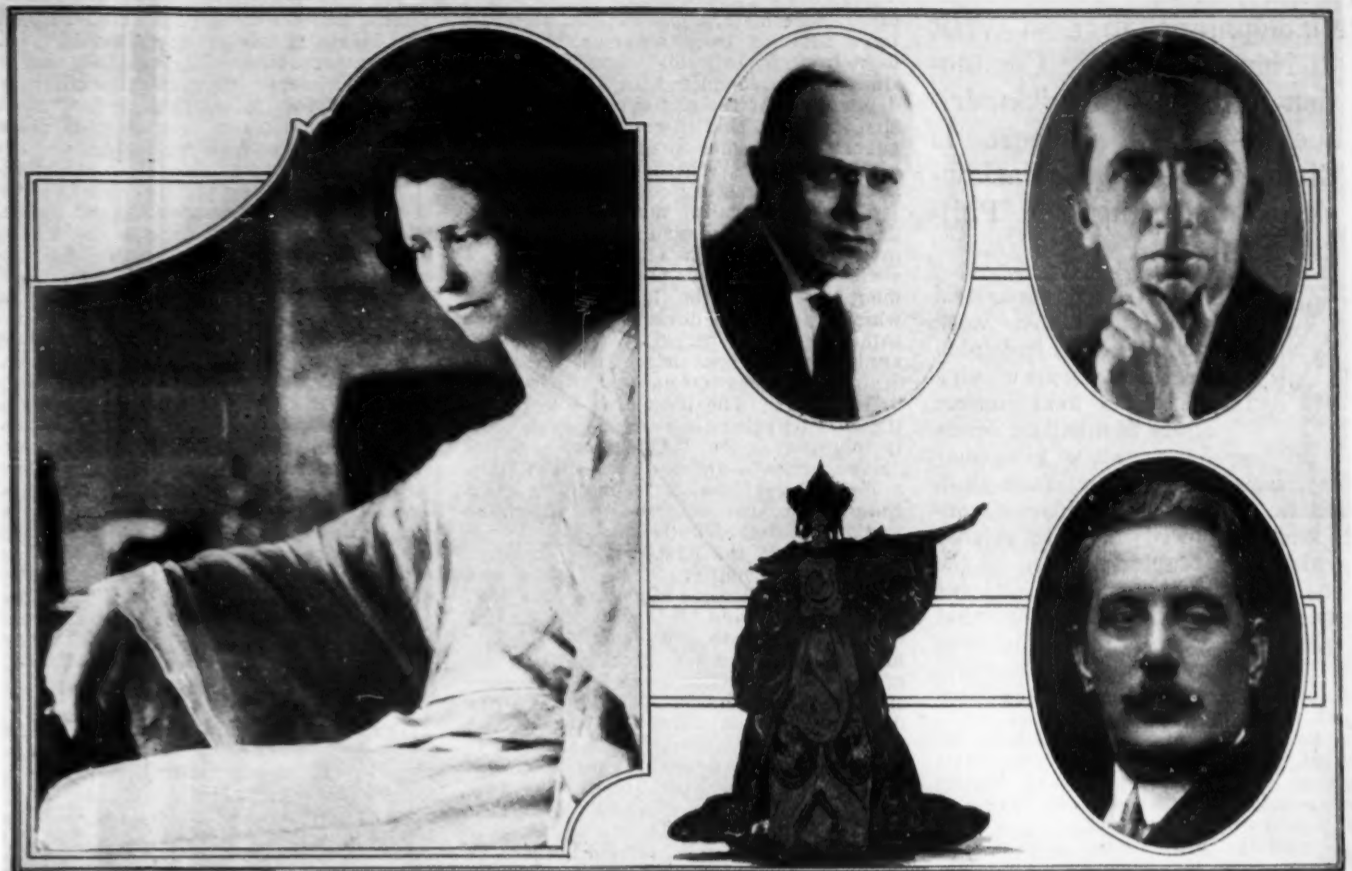
Little is known about the new Deems Taylor opera, except that its title is "The King's Henchman" and its book is by Edna St. Vincent Millay. It was originally called "The King's Messenger." Rumor has traced it to Miss Millay's play "Aria da Capo," which was produced several years ago at the Provincetown Playhouse in New York.

Mr. Taylor would not verify this rumor and refuses to reveal the plot of his opera. It is, he says, about the length of "L'Amore dei Tre Re," it may be given on a double bill and it will be sung in English. It is improbable that the subject of the opera is American, although both its composer and its librettist were born and educated in this country. Mr. Taylor has often repeated that an opera to be American must not necessarily be of an American locale, and has quoted as his precedents the "greatest Italian opera," "Aida," which takes place in Egypt, and the greatest German opera, "Tristan und Isolde," which takes place in Cornwall.

Poet and Playwright

Miss Millay is a poet and a writer of fantastic plays, which are set neither in time nor space, and there is a gross incongruity in the idea of her as a writer on characteristically American themes. Edna St. Vincent Millay, winner of the Pulitzer Poetry Prize for 1922, was born in Rockland, Me., and educated at Vassar College. Her first volume of verse, "Renascence and Other Poems," was published the year of her graduation, 1917. She has written four plays, "Aria da Capo," "Two Slaterns and a King," "The Princess Marries the Page" and "The Lamp and the Bell," the last written for the fiftieth anniversary celebration of the Alumnae Association of Vassar College.

Before her entrance into college, Miss Millay studied music for some time, and after her arrival in New York she became known as an actress as well as a poet. Working with the Provincetown Players, who produced most of her plays, she appeared in her own works and in those of the other experimentalists of that group. Miss Millay appeared in a Broadway theater in the Theatre Guild's first production of its first season at the Garrick Theater, Benavente's "Bonds of Interest." Miss Millay's books of poems which followed "Renascence" are "A Few Figs From Thistles," "Second April" and "The Harp Weaver and Other



LIBRETTIST AND THREE COMPOSERS WHOSE WORKS WILL BE NOVELTIES AT THE METROPOLITAN NEXT SEASON

At the Left Is Pictured Edna St. Vincent Millay, American Poet and Playwright, Author of the Book of "The King's Henchman"; Deems Taylor, Composer of the Score of this American Work, and Alfredo Casella, the Italian Modernist Who Composed "La Giara." Are Shown at the Right. Below Is a Likeness of the Late Giacomo Puccini, Composer of "Turandot," and a Costume Sketch for the Title Role of His Posthumous Opera. Photo of Deems Taylor by E. F. Townsend; Casella Photo by Fernand de Guldre; Puccini Photo © Mishkin

Poems." Miss Millay has also appeared in public as a lecturer and reader from her own works. In private life she is Mrs. Eugen Boissevain.

Puccini's "Turandot"

Second in interest only to Mr. Taylor's opera, is the posthumous Puccini work, "Turandot," which is to have its world première at La Scala the latter part of this month under Toscanini, with Raissa, Fleta, Zamboni and Rimini in the cast. Puccini was working on the score at the time of his death in Brussels in 1924 and had it nearly completed. The orchestration of certain parts and the linking together of scenes already finished was entrusted to Franco Alfano, composer of "Resurrection," given this season in Chicago, and "Sakuntala," as well as other operatic works.

Puccini decided on the story in 1921 at the suggestion of Renato Simoni, dramatic critic of the *Corriere della Sera* of Milan, and Giuseppe Adami. The story, taken from one of the *fiabe* of Carlo Gozzi, had already been used as a play by Schiller, to which Weber wrote incidental music, and operatic versions of it exist by Blumenroeder, Reissiger and Hoven, though none of these is in the current repertoire.

The story of the opera is as follows: The beautiful but cruel Princess Turandot of China has sworn vengeance against all men because, centuries before, one of her ancestors, the Princess

Lo'U'ling, was taken by force by a foreigner who had conquered her people. Carried off in a terrible night, she died in the country to which she had been taken. To avenge her memory, Turandot determines to remain a virgin until some man of royal race can solve the three enigmas which she will propose to him. Whoever fails must die.

The last one, about to be executed, is the young Prince of Persia. In the attending crowd unknown to all is Calaf, Prince of the Tartars. At his first sight of Turandot he is so struck by her beauty that he decides to tempt fate. He will solve the enigmas. In vain do his father, old King Timur, who has had to flee from his own country because he was defeated by an enemy, and Liu, the young female slave who loves him madly, try to dissuade him. Uselessly, too, do his Grand Chancellor, Grand Commissary and Grand Cook seek to convince him that his course is madness.

The Enigmas Solved

In the royal courtyard in the presence of the Emperor, Turandot's father, of the Court and of the populace, the unknown prince solves the three enigmas propounded by Turandot. The exultant crowd breaks into cries of joy. Turandot, however, is furious. She pleads with her father not to give her to this stranger. But the Emperor reminds her that an oath is sacred. Turandot, however, turns to the stranger and tries to

persuade him to depart; if not, he shall have her but he will regret it, for she will be his torment. Thereupon the unknown prince, amid general consternation makes her a counter-proposal: Turandot does not know who he is; but, if before the dawn she can tell him his name, he will consent to die.

That night, by order of Turandot, no one may sleep, because before the dawn the name of the stranger must be discovered; otherwise the wrath of the Princess will be unchained most terribly upon all; horrible tortures will be applied, even death.

Calaf's counsellors, followed by the people, plead with the unknown prince to save himself by departing; but nothing will move the Prince; he wants Turandot and Turandot only. Meanwhile, some of the Chinese have seized old King Timur and the slave girl Liu; certainly they must know the name of the stranger. Turandot has warned them to keep silent. Liu is bound and tortured, uselessly however, for she will not disclose the name. Rather than betray him she snatches from the belt of a soldier a sharp dagger and commits suicide.

Turandot and the Prince find themselves alone, whereupon the latter, undraping her of the ample veil which covers her, kisses her madly. In his embrace, Turandot becomes transformed, and in accents almost child-like, confesses that she loved him from the first. She is conquered. But still more is she conquered by love because he is about to leave with his victory and his mystery. The Prince, overjoyed by being loved, reveals the mystery to her: He is Calaf, Prince of the Tartars.

Dawn arrives and Turandot is again victorious; she has discovered his name. Proudly she will lead him before all and then order his execution. In the last scene, Turandot and Calaf present themselves again to the Emperor and the people who eagerly await her disclosures. "Father mine," she says, "I know the name of this stranger. His name is Love."

The joy of all is unbounded. The lovers embrace. The people burst forth in a hymn to the God of Love.

Casella's "La Giara"

Mr. Gatti's second foreign novelty, Alfredo Casella's ballet, "La Giara," was composed for the Swedish Ballet and presented by that organization in Paris about a year ago. The story is from a burlesque tale by Pirandello, who is

Next Season's Additions to the Répertoire

NOVELTIES

- "The King's Henchman," opera in three acts, libretto by Edna St. Vincent Millay, music by Deems Taylor; in English.
- "Turandot," opera in three acts, text by R. Simoni and Giuseppe Adami, music by Giacomo Puccini; in Italian.
- "La Giara," Chorographic Comedy in one act, libretto by Luigi Pirandello, music by Alfredo Casella.

REVIVALS

- "Die Zauberflöte," by Wolfgang A. Mozart; in German.
- "Fidelio," by Beethoven; in German.
- "Mignon," by Ambroise Thomas; in French.
- The following works also will again be presented:
- "L'Amore dei Tre Re," by Italo Montemezzi; in Italian.
- "Rosenkavalier," by Richard Strauss; in German.
- "Le Coq d'Or," by Rimsky-Korsakoff; in French.
- "La Forza del Destino," by Giuseppe Verdi; in Italian.

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Hisses and Catcalls Greet Season's Final Novelty

Philadelphians, in Last Visit to New York, Stir Commotion with Varèse's "Amériques"—Special Concert Is Given by Georges Zaslavsky, Conducting the Philharmonic



NEW YORK'S orchestral year ended last week when the Philadelphia Orchestra gave the tenth and final concert of its Manhattan series and Georges Zaslavsky, a newcomer from Russia, led the New York Philharmonic in a special additional concert which followed the close of that organization's regular season.

The Philadelphians' last visit was occasion for a commotion somewhat unique in the city's latter day musical life. Although Leopold Stokowski and some others in high place have urged Americans to express disapprobation as freely as approval, and have lamented the unwillingness of our audiences to hiss as well as applaud, hostile demonstrations have been both rare and half-hearted in New York.

A novelty played by the Philadelphians gave Mr. Stokowski his wish. Edgar Varèse's "Amériques" had been hissed in the City of Brotherly Love the week before, and it was hissed again in Gotham. Accompanying the hisses were sundry vociferations which suggested more the spirit of collegiate fun-making than any very deep-seated indignation. There was also much applause, in which the same desire to make sport of the occasion was manifest. For about five minutes there was a battle of hisses and handclapping, with the latter eventually victorious.

Mr. Stokowski treated the entire demonstration as if it were one of approval and besides returning to the platform a half dozen times to bow, he twice brought the players of the orchestra to their feet. The composer is said to have been present, but apparently no effort was made to bring him to the platform.

Varèse's "Amériques"

The Philadelphia Orchestra, Leopold Stokowski, conductor, Carnegie Hall, April 13, evening. The program:

"Amériques" Varèse
"The Swan of Tuonela" Sibelius
Symphony in C Mozart
Passacaglia Bach
(Orchestrated by Leopold Stokowski)

Hisses, boos, catcalls and the counter irritant of much jocularly intended applause aside, Edgar Varèse's "Amériques" had the curious effect of dulling everything that followed it at this final concert of the Philadelphians, although thereafter was a succession of beautiful music superbly played. "The Swan of Tuonela," the quenchless "Jupiter" Symphony and that towering Passacaglia which Stokowski has so deftly transferred from the console to the orchestra, are not easily tamed and subdued. Indeed, these three, given without Varèse, might in themselves have supplied a program of stimulating quality.

It is difficult to recall a performance of the Sibelius tone-poem or of the Mozart symphony which had more of total luster or technical perfection of detail, whatever the individual peculiarities of the interpretations. The Passacaglia was no whit less well played than when it created something of a furore four years ago. But ears were deadened; bewilderment gave way to auricular lethargy. Irrespective of whether either the resentment or the enthusiasm evoked for "Amériques" went below the surface, it was Varèse's evening.

"Amériques" is earlier than "Hyperprism," which in turn preceded "Intégrales"—those other examples of Varèse's "displacements of aural planes" and experiments in "sound geometry" which Mr. Stokowski has conducted with controversial results in these precincts. That it waited for its first performance (in Philadelphia, last week) until after the later and more "advanced" works had been brought out, is only a repetition

of musical history. Doubtless, it would have sounded more extreme if it had been brought to public attention at the time it was completed, in 1922, but the deportment of the audience on this occasion indicated that it was still sufficiently novel and unusual to qualify as "music of the future." Whether it, in turn, has a future, is another consideration.

The score calls for the gargantuan apparatus of a hundred and thirty pieces, including seven extra trumpets and a veritable army of percussion instruments. Among the latter are placed whistle and siren devices, already made familiar in "Hyperprism." A psychoanalyst might seek here for some such desire as causes pyromaniacs to set fire to buildings. The hook-and-ladders and the chemical engines rush about as wildly clangorous in "Amériques" as in "Hyperprism"—and the same lions roar.

But "Amériques" is something of a compromise, as compared to the later works. It has definite melodic strands that tie it to the past. There is much tangible syncope. The shocks and the sound masses are much the same, but "Hyperprism" and "Intégrales" are more independent, more indifferent to all that has been accepted heretofore as the basis of the musical art. There is even something a little sweetish in the faun-like flute introduction. But the work is not lacking in cataclysmic crashes, and it bombards the ears with frenzies of din that might have been literal reproductions of what went on in the trenches.

But "Amériques" is not a musical "What Price Glory." It is described as a young foreigner's mood of exhilaration upon contemplating our America; also, "to some degree an expression of man's aspiration toward the unknown worlds that he interrogates"; and, beyond that, it is intended as absolute music, "a development of thematic material on a strictly formal and abstract plane."

This reviewer can only record his personal impressions. These were that the siren effects were sometimes downright

funny, as were some of the roars, snorts and blurts of various instruments. The purely percussive and pulsatile effects, however, were frequently fascinating, their varying intensities producing an effect to be likened to a play of color, both exciting and exhausting.

The more formal side of the composition—for composition it clearly is—seemed to be a drag upon it, and it left, oddly enough, the wish that it could have been more extreme—more like its successors. It even prompted a furtive desire to hear those works again, so as to experience these strange percussive intensities without the intrusion of bits of tune that echoed the music of other men. In "Amériques," Varèse was only breaking the path that he was to take with firmer step in his next works. Whether it leads into new musical territories or into a blind alley of mere noise-making, is an issue that can be argued at endless length. But if he accomplished nothing else in "Amériques," Varèse compelled Stokowski to conduct from a score, a circumstance so unusual at Philadelphia Orchestra concerts that it must be chronicled as one of the abiding facts of this valedictory.

OSCAR THOMPSON.

Georges Zaslavsky Conducts

The New York Philharmonic, Georges Zaslavsky, guest conductor, in special concert, Carnegie Hall, April 12, evening. The program:

"Egmont" Overture Beethoven
Symphony No. 5 Beethoven
Symphony No. 4 Tchaikovsky

Adding one more to the round dozen of symphonic leaders who have conducted one or another of the major orchestras in New York this season, Georges Zaslavsky took up the baton at a special post-season concert of the New York Philharmonic, arranged primarily for his introduction to North America. A Russian, he had previously conducted in his own country and in various parts of Europe and

South America. He was applauded by a large audience which bore little resemblance in its composition to the final Philharmonic subscription audiences of the week before.

As the orchestra is one noted for its virtuosity and its overnight adaptation to the varying requirements of successive leaders, and as the music played was all so familiar to the players that they doubtless would have given a first class performance of it with no conductor at all, simply by following the bow of the concertmaster, there is no particular point in referring to the usual high quality of the ensemble, both as to tone and deftness of execution of all that was demanded of it. No doubt there were some in the audience for whom this was a first hearing of the Philharmonic and these may not have been prepared for its beautiful playing. Their enthusiasm indicated as much.

But for those to whom all this was an old, old story, and the program a hackneyed one, such interest as the concert possessed was that of the appearance and personality of the conductor and of various individual details of his "readings." Of well-set-up, military bearing, he gave the effect of much earnestness and of a complete grasp of the music played. He conducted without scores and his beat was firm and easily followed. There were unusual retards in both the Beethoven works, and more of vigor and contrast than of those finer effects that come with long association and much rehearsing. The shouts of the conductor as he stressed the final chords which put the brakes, so to speak, upon the forward momentum of the Finale of the Beethoven Symphony, were heard distinctly throughout the house. These details aside, this was plainly the conducting of an experienced and well-grounded musician who knew what he wanted and had the command of resources and of men to obtain it.

O. T.

Opera Season Ends; Metropolitan on Tour

NEW YORK'S official opera season came to an end on Saturday evening of last week, when the Metropolitan concluded its six months' season with a full day of opera-giving. In the afternoon "Andrea Chenier" and "Petrushka" were linked in a double bill, and in the evening the season concluded as it had begun—with the red meat of "Gioconda."

Following the final curtain, with its attendant ovations, there was a scramble by members of the company, the chorus and orchestra to pack the last requisites and speed to the Pennsylvania Station. There the "Metropolitan Special," of two trains, was waiting under steam to begin the journey to Atlanta, where on Monday evening the first of sixteen performances on tour was sung. Remaining for Sunday night's concert, which officially darkened the auditorium until next November, were a substantial number of singers and two assistant conductors to act in the rôle of accompanists.

The final week of the season brought eight performances. Of these, two were special matinées—"Tales of Hoffmann" and "La Bohème." Two performances of "Don Quichotte" were an unusual feature of the week, on Monday and Friday evenings, bringing the performance of this newly mounted work to four. Other bills of the week were "Faust," "Götterdämmerung" and "Gioconda."

The Metropolitan's itinerary includes seven performances in Atlanta, from April 19 to 24; a second week in Cleveland, where ten days of opera will be given, and final two days in Rochester, May 6 and 7. The singers will return to New York on May 8.

Hoffmann Ends His Tales

Offenbach's "Tales of Hoffmann," which has been given this season at special benefit matinées only, had its final hearing at a matinée on Monday, with Marion Talley as Olympia, Mary Lewis resuming the rôle of Giulietta,

and Lucrezia Bori as Antonia. The name-part was assumed by Armand Tokatyan, while the rôles of Coppélius, Dappertutto and Miracle, which heretofore have all been sung by Giuseppe de Luca, were assumed by Adamo Didur, Giuseppe Danise and Léon Rothier, respectively. The remaining parts were sung by Kathleen Howard and Henriette Wakefield, and Messrs. Ananian, Reschiglian, Wolfe, Bada, Altglass, Gustafson and Picco. Louis Hasselmans conducted. J. D.

"Don Quichotte" Again

On Monday evening, Feodor Chaliapin repeated his enthralling characterization of Don Quichotte to the futile music of Massenet. Mr. Chaliapin was ably seconded by Giuseppe de Luca, whose Sancho Panza left nothing to be desired. Mme. Easton was again Dulcinéa, her voice showing to good advantage and her perfect diction being the usual marvel. The remaining rôles were in the capable hands of Mmes. Anthony and Egner, and Messrs. Meader, Bada, Ananian, Reschiglian, Gabor, D'Angelo and Wolfe. Mr. Hasselmans conducted. J. A. H.

A Bori-Gigli Bohème

Wednesday afternoon's "Bohème," last of the long list of special performances, resolved itself into a series of tributes for the chief artists. Lucrezia Bori singing her farewell as Mimi, Beniamino Gigli as Rodolfo, and Antonio Scotti as Marcello were the triumvirate of stars, with pretty Louise Hunter as Musetta sharing in the generous tributes of applause. Others of the cast were Adamo Didur, Paolo Ananian, Leon Rothier, Max Altglass, Pompilio Malatesta and Vincenzo Reschiglian. Gennaro Papi conducted. Miss Bori was the recipient of an unusual demonstration as she left the opera house, after being showered with violets which she, in turn, tossed out among the players in the orchestra. S. W.

The Final "Faust"

French opera took its leave from the Metropolitan for the season on the eve-

ning of April 14, with the performance of Gounod's "Faust" before a filled house and a packed assemblage of standees lured by the presence of Feodor Chaliapin in the cast. His admirers had their reward in the dominant personality and sinister power of his Mephistopheles. The second center of interest was the Marguerite of Queena Mario, finely vocalized and distinguished by carefully designed "business" pertinent to the characterization. Giacomo Lauri-Volpi was a lyrically pleasing Faust and Giuseppe Danise sang a robust Valentin. Grace Anthony was the Siebel, Kathleen Howard the Marthe and James Wolfe the Wagner. Louis Hasselmans conducted. B. L. D.

The Final "Götterdämmerung"

For the last time this season, "Götterdämmerung" was sung on Monday night before a large audience. The cast included Nanny Larsen-Todsen as Brünnhilde, Rudolf Laubenthal as Siegfried, Michael Bohnen as Hunding, Friedrich Schorr as Gunther, Gustav Schützendorf as Alberich, Karin Branzell as Waltraute and Maria Müller as Gutrune. The three Norns were impersonated by Mmes. Röseler, Wakefield and Telva, and the Rhein Daughters by Mmes. Kandt, Wells and Telva. Mr. Bodanzky conducted.

The performance was one of uneven merit, some parts being sublime and others far from it. The Norn scene remained unimpressive vocally and pictorially, and the less said the better about the Rheinmaidens' trio in the third act. Mr. Schützendorf, for reasons unknown, sang his scene with his back to Hunding. The lighting on the Trauermarsch was better managed than at the previous performance, but the panorama of clouds was badly done. Clouds do not sail across the sky and stop suddenly with a flop.

The singing of most of the principals was superb. Nothing finer than Mme. Larsen-Todsen's earlier scenes has been heard in a long time, and she was especially effective in the great scene in the second act. Mr. Laubenthal sang splen-

[Continued on page 37]

Gathering the Music of the Red Man for Posterity

By ADELINE F. SEE

BERKELEY, CAL., April 17.—Songs of the camp-fire and tepee, the long-drawn plaints voiced by the American Indian as he prays for rain to water his maize or for a good crop of buffaloes to furnish his meat, are the object of increasing study by musicians. They are most difficult to render in standard musical notation, and the tireless energies of the most devoted student are required to find and record them.

During a three days' festival of Indian art recently held in Carmel-by-the-Sea, an exhibition of music had an honored place. These works were recorded by native singers for the phonograph in many cases, under the supervision of Dr. Derrick Norman Lehmer, professor of mathematics at the University of California. This versatile college educator has demonstrated many facets in his work, being also a tenor soloist, a poet and member of the California Writers' Club and editor of the quarterly *University of California Chronicle*.

Dr. Lehmer makes the collecting of Indian music a particular hobby, and in his work in this field has definitely enriched the store of these precious folk-possessions of our music. He gives many lecture-recitals on the subject, in which he sings the works which he has adapted in some cases to words of his own, assisted by his daughter, who plays the accompaniments, and by a young flutist, Austin Armer.

Recording Primitive Airs

While singing and writing poetry were no new adventures to Dr. Lehmer, they led him into this newest interest of transcribing the Indian melodies. Engaged in writing a pageant of the Yosemite Valley legends, he went for assistance and accuracy to the anthropology department of the University, and there found the phonographic records of the Indian songs which started him in this field of composition.

In 1924 he published seven Miwok songs under the title "Seven Indian Songs from the Yosemite Valley," under the auspices of the Colonial Dames resident in California, and dedicated to Ina Coolbrith, California poet. These songs are "Lullaby," "The Dawn," "Serenade," "My Love is Far," "The Harvest of the Pine Nuts," "As Down from the Mountain I Go" and "Come Back to Ahwahnee." Twenty-six songs of various tribes have been completed, and he has planned publication of about sixty Miwok airs in what might be termed "the original."

In the preface to his "Seven Indian Songs," Dr. Lehmer says: "The song of the Indian is as difficult to put into black and white as the call of a bird or the cry of a wild animal. There is a certain gamey flavor which is sure to be lost in the transcription. Even if absolute accuracy in the representation were possible, it would not be available for purposes of art without some adjustments and modifications. The endless repetitions, the explosive interjections, the lack of accompanying harmony, are enough to make a real Indian song intolerable to the ear of a white man."

In the sixty Miwok songs planned, he will translate the airs into our modern musical notation so far as that notation permits, without regard to the white man's musical ideas and without accompaniment.

The twenty-six completed songs are from seven tribes—Apache, Chippewa, Hopi, Miwok, Navajo, Sioux and Yurok. Dr. Lehmer has spent some time on the Hopi and Navajo reservations and plans to spend the coming summer with the northern Indians. Many of the airs he has got first-hand from the Indians as they sat around the night's camp fire; some through the aid of the Indian agents, for sole purpose of adaptation and preservation; some by chance, and others from available phonographic records.

The songs are the stock in trade of the professional story teller, and have been kept intact, being handed down from generation to generation. Those used for ceremonial purposes must show no deviation whatsoever in the process from singer to singer. If it should hap-



Photo by Maude Stinson

MATHEMATICIAN TURNS COLLECTOR

Dr. Derrick Norman Lehmer, Professor of the Numerical Sciences at the University of California, Who Has Shown Unusual Versatility in the Gathering, Harmonization and Fitting of Texts to Aboriginal Music

pen that they do, they are unfit for the purpose for which they were saved and therefore discarded.

In some of Dr. Lehmer's songs he has indicated the Indian's tendency to have little regard for a formal closing cadence. Apparently, when the native singer wearies, he merely stops. Just why we have come to expect much of the Indian music to be in the minor, is hard to tell, unless it be our own characterization of what Indian music should be, for the Indian uses the major and minor quite interchangeably. To him these modes do not seem to express the same emotion they do for the white man. However, one could scarcely listen to such songs in the native setting and not be affected by the mysterious, reverent beliefs of the Indian, and the sense of the prophetic which has crept into his soul from sad experience. Much of this "flavor" is found in Dr. Lehmer's settings.

Words Often Untranslatable

Very seldom has he made an attempt to translate the words literally. Often they have no significance, or are reduced to mere syllables, such as "O-yo-li-lo," repeated over and over; or to such vocal utterance as "Yo! Hah!" Especially is this true of the Miwoks, whose legends are of ancient origin and whose intervals somewhat resemble the early Greek modes. By power of suggestion the words used, though meaningless to other ears, express to the tribe some episode, and to their inward-seeing vision seem to suffice.

An interesting illustration of this was explained by a young Yurok chief. In his song there was the endless repetition of words which seemed to have no meaning nor even sense, until he gave the information that it represented a very old legend of an unfortunate love. The young buck in the legend could not, through tribal custom, even mention the name of the Indian maid he loved nor that of her family, or any association with her. But to him, the singing of these oft-repeated words called up the

facts. The Miwok is master of complicated rhythms, another resemblance to the early Greek modes, but resorts mostly to combinations of double and triple time. He is the Indian lyrist. While his story-telling may be declamatory, his songs are not. They use the form of well-balanced phrase and answering phrase. He has a well developed sense of key but, for all his usable knowledge, sticks to the shorter forms.

The Hopi, on the other hand, uses quite an extended form and tends to the dramatic. The Navajo song, "Lonely is the Hogan," had to be transposed down an octave to be sung by high tenor, the original pitch being played by a flute obligato. This falsetto voice of the Navajo would scarcely be pleasing in a concert hall.

The Hopi's "Grinding Song," used at the harvest, is prophetic of man's ultimate destiny. And as he sings first of the corn on the grinding stone and then of man on the grinding stone, one's imagination is loosed and one's sympathy for the Indian increased.

The Miwok employs a happy idea for a hard day's work in his belief that the tired spirit may be released through song. When an exceedingly strenuous bit of labor is to be essayed, he will first sit down and sing and then is ready for the job. This bit of philosophy is preserved in "When I am Singing."

The almost constant use of a flute obligato comes not alone through desire to add color, and through a concession to the accepted relationship between Indian and crying flute, but as has been indicated, to preserve the natural pitch of the original air.

A most interesting experience attended the securing of the Hopi "Buffalo Song." Both this and the "Rain Song" are particularly true to the original air, and show great range of emotion. In making the record for the former, a certain quartet of Indian singers was used. Then Dr. Lehmer journeyed on to the next camp. Becoming fearful that there was some flaw in the record, he set about for means of remaking it. An appeal to the superintendent resulted in getting the same Indian singers together, after the lapse of four days and driving across the desert through the sand, with no roads, for a distance of thirty-five miles. On a Sunday afternoon he secured the repetition of the song for recording. Imagine the surprise and delight when the test of the two records showed the song to be identically the same in most minute detail, and no deviation from pitch even in the remotest fraction! No external means of pitch indication had been used.

A characteristic comment made to him by an Indian might prove illuminating as to the native musical theories. It was the expression: "White man's song, too much talk." Perhaps the Indian in the grandeur of the lonely, awesome places—the nearness to his origin through his contact with nature—has learned so much that he does not need the volume of words to express the wonders he sees about him, while we must constantly reiterate to be heard above the din of the modernistic tendency.



THE INDIAN VOICES A PRAYER

Music Forms the Medium of the Red Man's Appeal for Rain, as Seen in Tribal Songs and Other Melodies, Which Offer a Rich Field for the Explorer in American Folk-Lore: Sketch by Dick Spencer

MEPHISTO'S MUSINGS

Welcoming Leopold Stokowski into the Diabolical Fold—A New Way of Punishing Late-Comers Proves Successful in Philadelphia—When an Art Conductor Pursues a Tambourine—Some Denials from Abroad—Looking Forward to a New American Opera at the Metropolitan—High Mortality of Novelty and Revivals of the Season Just Ended—Tales of Two Pianists and an Electrocution Suggestion

DEAR MUSICAL AMERICA:

WITH all suitable formalities, I wish to welcome Leopold Stokowski into the fold of genial devils.

What he did to a Philadelphia Orchestra audience last week qualifies him for high place among the most distinguished of amiable scourges. I am only sorry he did not perpetrate the same devilry at his last New York concert, but of course it would have lost its savor if it had become a twice-told tale.

It seems that for his first and last numbers, the Philadelphia conductor selected the Lohengrin "Fantasie" and Haydn's "Farewell" Symphony. Both are works of musical value, but something besides their intrinsic worth made them uniquely suitable for Mr. Stokowski's purposes.

Like many more of us, he has been vexed to the point of exasperation by persistent late-comers and early-goers at his concerts and he has made no secret of this.

In his plain expressions of dissatisfaction with the carelessness—or worse—of those who disturb their neighbors, he has had the sympathy of the many who really go to concerts to hear the music, but who have seen all efforts to curb the trouble makers fail of result. The press long ago learned the futility of trying to shame people into being on time. Diners have sometimes been locked to keep out late-comers, but nothing seemed to be accomplished this way. The bad example set by the opera—where society regards it as necessary to arrive late and leave early—has outweighed all preachments for a contrary practice.

When this particular Philadelphia audience was partly assembled, the concert began with only two musicians on the stage, the concert master and the first violinist, besides the conductor. The other players straggled in, seated themselves and began playing, in much the same fashion as the late comers in the audience arrived. There was laughter but also resentment among those who came to the conclusion that the conductor was "guying" them.

The next number, Wagner's "Ride of the Valkyries," required a larger orchestra, and additional players tumbled in, in great haste. Finally came the Haydn Symphony, during the performance of which the players left, one by one, with the nonchalance of members of an audience going home. Finally, Stokowski was on the stage alone, the last players having gone. Not only did he bow, but he mentioned for an imaginary orchestra to rise.

Out in front, there was plain indignation. Members of the throng went out in twos, threes, sixes and tens talk-

ing angrily about the "insult." Others, however, kept their seats, highly amused. Some few, who knew just what was called for in this music, could scarcely contain themselves when they heard the protests of ireful neighbors.

If ever there was a case of "guilty conscience," these indignant Philadelphians presented one.

I note that some of the newspaper correspondents also walked into Mr. Stokowski's trap. Two leading New York dailies apparently were unaware of the real joke of the proceedings.

This, I will explain for the benefit of a few Philadelphians whose feelings may have been too badly hurt for them to consult musical authorities in the interim, lies in the fact that Mr. Stokowski merely followed the letter of both scores.

They were written to be played just that way!



BUT that isn't all the devilry this mild-appearing symphonist has put to his credit in the last fortnight.

Both in Philadelphia and New York he has evoked that rare phenomenon of American concerts, the sibilant hiss.

By playing Edgar Varèse's "Amérique" with all the devotion he would lavish on a Brahms symphony, he has actually elicited boos and catcalls from two American audiences.

That is a real achievement. Other conductors have tried desperately to accomplish it, only to fail and abandon the high hopes with which they set out.

To have achieved hisses in two such opposite communities as the City of Brotherly Love and the city that denies the existence of any such article, is doubly remarkable.

Of course, now that he has proved it is possible to raise a real commotion in Carnegie Hall, others will imitate him.

As a matter of fact, the very next day after his last concert there, a riot call had to be turned in from Carnegie. There was some minor difficulty over a meeting of striking garment workers, scarcely of any such moment as the first New York hearing of "Amérique."

The policeman on that beat probably has some views of his own as to the precedent set by Stokowski.



THAT there is one technic for art music and another for so-called "popular" music is demonstrated whenever a serious musician attempts the other kind.

The latest example of this is to be found in the withdrawal of Kurt Schindler, the distinguished New York choral conductor, from the post of leader of the orchestra engaged to accompany Raquel Meller, the Spanish diva who has been singing at what any music patron must consider absurdly high prices in New York.

It is not my purpose, however, to discuss either the senorita's talents or what it is costing to hear her, as hers is an entertainment of a theatrical rather than a musical appeal.

But it is of interest to note that so experienced a conductor as Schindler found himself utterly out of his element in attempting to support the Spanish singer with an orchestra of some twenty-eight pieces.

"You need a man with music-hall training," the erstwhile leader of the Schola Cantorum is said to have told Senorita Meller's manager, as he relinquished the baton, after having worked for three weeks prior to her arrival in America to have all in readiness for her first program. Subsequently a theater musician who has been con-

nected with various revues and musical comedies took over the task.

It is not difficult to understand why one of Schindler's artistic background should find it harder to play accompaniments for a Raquel Meller than to lead a huge chorus and orchestra, with soloists, in scenes from a Moussorgsky or Rimsky-Korsakoff opera.

Popular music, no less than that which has currency in the concert halls, requires a spirit attuned to it. That is why so many singers of opera and concert sing so uninterestingly and unsympathetically when they undertake the so-called "heart" songs. The music simply does not mean to them what it means to a less-cultured vocalist. The latter has not only the knack, but the personal responsiveness for stressing the humanity in these songs.

But, aside from sympathy, there are tricks in the conducting of music-hall material that only music-hall experience is likely to develop. For one thing, there must be complete subordination of the accompaniment to the whimsies and irregularities, and quite possibly the vices of the soloist's style. Nothing else counts like permitting her to assert her personality, untrammelled by any considerations as to what is musically and what is not.

If even in grand opera we find many singers who regard a good conductor as one who can play the rôle of a humble and "helpful" accompanist, what is to be expected of him when his program is one designed for no other purpose than to exploit the personal charms and vocal idiosyncrasies of an exotic entertainer!



RICHARD STRAUSS has denied that he will conduct the New York Symphony next season. So has Walter Damrosch. That makes it unanimous. The fact that Strauss says the offer made him was too penurious, and that Damrosch says no offer was made, is a mere detail that need not disturb the equanimity of the Symphony family. If any disagreement actually exists outside the newspapers, I am sure that everything can be smoothed out by means of a performance next season by Mr. Damrosch of Strauss' "Heldenleben."



HAVING at the eleventh hour changed the title from "The King's Messenger" to "The King's Henchman"—which seems to me a case of Tweedle Dum and Tweedle Dee—Deems Taylor and his librettist, Edna St. Vincent Millay, have nothing much to do except to finish the American opera that is to be given at the Metropolitan next season.

I note that Mr. Gatti-Casazza has requested that there be no speculation as to the casts for his new works, his official announcement of next season's novelties—anticipated in last week's MUSICAL AMERICA—stating that "this matter is quite undecided" and that "the suggestion that such or such artist be chosen for such or such rôle often causes embarrassment to the Director and pain to singers who find themselves disappointed."

But, without mentioning names, I have heard on good authority that the Metropolitan management has made it possible for Taylor to virtually select his own all-American or nearly all-American cast for this novelty. Taylor has said that he would like to have the text understood—a modest request, surely—but one not so easily satisfied, even with numerous American singers at his disposal. So far as past performances have shown, there are only two or three at the opera house whose enunciation can be depended on to meet any such test.

The suggestion has been made that there should be an Italian, French or German translation printed along with the original English, for the benefit of those who buy the "correct libretto" in the lobby.

"The King's Henchman" will be the tenth American opera mounted by the Metropolitan. An eleventh was presented in the house by the Chicago-Philadelphia company, and two American ballets have been staged there. Of these, the pantomime, "Skyscrapers,"



new this season, achieved a success not attained by any previous American work. Mr. Taylor's opera has only to do as well as the Carpenter ballet in popular appeal to put a new face on the entire situation with respect to our native opera product.

As one who has heard all of the nine predecessors of "The King's Henchman," I must admit that the early disappearance of these works from the repertoire was probably no more than just.

Converse's "The Pipe of Desire" left no real impression upon me, except one that it was not grand opera at all.

Parker's "Mona" swathed and shrouded me with gloom.

Damrosch's "Cyrano de Bergerac" was a fine example of the sort of thing the movies do far better.

Victor Herbert's "Madeleine" made me wonder that a composer who could write such professional operettas should be so utterly at sea in lyric drama.

De Koven's "Canterbury Pilgrims" convinced me that his long-familiar "Robin Hood" would have been a better bet.

Cadman's "Shanewis" sounded almost like opera, but the triple bill of "Shanewis," "The Legend" and "The Temple Dancer" was doomed at its first performance.

Hadley's "Cleopatra's Night" supplied just the right finish for the succession—good workmanship, but not opera.

Each of these works represented earnest effort, but one lesson they all seemed to emphasize was that American composers were not living the life of the theater—out of which springs the real feeling for opera. This, curiously enough, was as true of Herbert's "Madeleine" and his "Natoma" as it was of Dr. Parker's work. As a matter of personal opinion, I now believe that if any one of these scores were to be revived, "Mona" should have first consideration, for it did have a dour sort of strength and it might sound less cheerless today.

Taylor has written for the movies and also for the operetta stage, as well as for symphony orchestra and choral ensembles. His critical work, moreover, would seem to have given him the insight into stage requirements lacking in the work of his predecessors.

Their mistakes may have laid the foundations for his success.



IN casting retrospective eyes over the eleven novelties and revivals of the season just ended, the critics seem to be agreed that "La Vestale," Spontini's centenary opera, was the most notable addition to the repertoire, from among the eleven novelties and revivals undertaken, and should keep its place.

With respect to the others, the composite opinion is something like this.

"Barber of Bagdad"—passé—doomed to die.

"L'Heure Espagnole"—music for epicures—not likely to stay.

"Jewels of the Madonna"—bad music, but with a popular appeal; will continue in the repertoire.

"La Cena delle Beffe"—same as "The Jewels."

"The Bartered Bride"—delightful music; likely to remain a few seasons in spite of a naïve story.

"Gianni Schicchi"—a commonplace but handy work in double bills; its disappearance from the repertoire only a question of time.

"Skyscrapers"—both a surprise and a success; will continue to interest, because of, or in spite of, its quasi-jazz.

"Le Rossignol" and "Vida Breve"—both of some musical interest, but poor "theater"; not likely to hold their own in competition with other novelties.

"Don Quichotte"—a hopeless opera

[Continued on next page]



[Continued from preceding page]

that will be remembered as merely a convenient medium for Chaliapin.

There seems to me to be an unusual amount of *crêpe-hanging* on the part of the critical morticians—but something must be dropped to make way for the new works promised for next year.

Meanwhile, Atlanta, Cleveland and Rochester will have opportunity to disagree, if they are so inclined, with the verdict of the New York coroner's jury.

I UNDERSTAND that one of the new pianists of the season has been much troubled by the heed given by amateurs to his practice hours, as the result of his having chosen a hotel where numerous dilettanti of the art abide.

After his wife had several times come upon students standing outside the door, apparently in the hope of gaining valuable hints of interpretation, a request was made for a change of room.

When this was granted, a player-instrument was installed, and I am told that whenever the pianist or his wife hears anyone in the hall they start the player going—with any roll not by this pianist.

MY startled gaze has fallen on a clipping of a Paris interview with George Copeland, American pianist, in which he makes an amazing confession.

He doesn't like piano recitals. Presumably he is speaking of the recitals of others, not his own; but, at that, this is a surprising statement for a very gifted keyboard artist to make.

"Piano recitals are beyond me," he is quoted as saying. "I never go to them. I stay away because I am not interested; and not infrequently—too often for comfort, in fact—they are much too long."

Here, perhaps, is the true explanation of the several disappearances of a prominent woman pianist. Perhaps she, too, doesn't like piano recitals; and being more thorough-going in this dislike than even Mr. Copeland, she stays away from them entirely—including her own.

NEW YORK'S radio bandit, whose activities included the shooting of several policemen, has taken a hint from some of our concert artists. He has admitted that he never reads what the papers say about him.

Apparently it was music that caused his downfall. Asked why he stole nothing but radio sets, he explained that he had learned to play the cornet while serving a previous prison term.

I don't like to appear pessimistic as to the poor fellow's future, but if the stern hand of the law requires his electrocution a little ingenuity ought to make possible the accomplishment of this by means of an electric piano, suggests your

Rephute

ARTISTS GO ABROAD

Kreisler and Bodanzky Are Among Voyagers to Old World

Heading the list of musicians leaving New York last week for the summer holidays was Fritz Kreisler who, with Mrs. Kreisler, sailed April 15 on the *Deutschland*.

Arthur Shattuck, American pianist, sailed April 20 on the *Columbus*. He will give recitals in the principal cities of Germany, Austria, Italy, France, Scandinavia and Egypt, returning to the United States in eighteen months. During his tour he will make a study of music of the Sixteenth, Seventeenth and Eighteenth centuries.

Sailing also on the *Columbus* were Artur Bodanzky, conductor; Samuel Thewman, stage director, and Gustav Schützendorf, baritone, all of the Metropolitan Opera Company.

Herbert M. Johnson, business man-

Composers Win Guggenheim Fellowships

THREE composers are among the winners of the Guggenheim Fellowships, which award \$2,500 for a year of study and research abroad, to deserving Americans—Leopold Damrosch Mannes, Aaron Copland and Roger Huntington Sessions. The awards are made by the John Simon Guggenheim Foundation, established last year by Senator and Mrs. Simon Guggenheim, with a trust fund of \$3,000,000 in memory of their son, who died in 1922. Mr. Copland last year won one of the preliminary awards and was reappointed to continue his creative work abroad. Mr. Mannes won one of last year's Pulitzer Scholarships and recently had a work of his performed by the Lenox String Quartet. Mr. Sessions of Cleveland was also awarded a fellowship to do creative work abroad.

Leopold Mannes to Wed Edith V. M. Simonds



Photo by Donald Townsend
Leopold Mannes

The marriage of Edith Vernon Mann Simonds and Leopold Damrosch Mannes will take place on May 13 in All Saints Church, Great Neck, L. I. The ceremony will be attended by the immediate families, and will be performed by the Rev. Dr. Karl Reiland of St. George's Church, New York, assisted by the Rev. Kirkland Huske.

The groom will have his father, David Mannes, violinist and conductor, as best man. Mary Laetitia Verdery, the bride's niece, will be her attendant.

Miss Simonds is the daughter of Mrs. Vernon Mann Simonds of Easthampton, L. I., and Francis May Simonds of New York.

Mr. Mannes, son of Mr. and Mrs. David Mannes, is a nephew of Walter and Frank Damrosch. He was graduated at Harvard in 1920. He studied music with Schreyer, Goetschius and Scalero, and has since his graduation been active as composer and pianist.

ager of the Chicago Civic Opera, sailed with Mrs. Johnson April 19, on the *Reliance*. Evelione Taglione, pianist, was also on the *Reliance*.

Three hundred members of the Milwaukee Liederkreis sailed for Germany April 14 on the *York* for a thirty-seven-day European tour.

Ellen Beach Yaw, soprano, arrived on the *De Grasse* April 12 after a two years' residence in France.

Ravinia Opera Stars Named

CHICAGO, April 17.—Singers mentioned as among those to appear this summer in the course of the Ravinia opera season include Lucrezia Bori, Elisabeth Rethberg, Luella Melius, Florence Macbeth, Helen Freund, Alice Gentle, Edward Johnson, Giovanni Martinelli, Mario Chamlee, Mario Basiola and Giuseppe Danise. Of these artists, all have sung at Ravinia, with the exception of Mr. Johnson, although Mme. Rethberg and Miss Gentle have not appeared in this series in several years.

Stokowski Gives "Vanishing" Ensemble

PHILADELPHIA, April 18.—Something very like the impish spirit of Barrie's *M'Connachie*, that "fanciful half," which instead of "standing firm on the hearthrug," "prefers to fly around on one wing," possessed the unpredictable Leopold Stokowski and assuredly dominated his behavior at a concert creating decidedly more than a mild sensation in the Academy of Music on Friday afternoon, April 16. By means of an ingeniously compounded program, Mr. Stokowski freely indulged his prankish demon and at the same time took occasion to present what seemed to be a parody on the practices of late-arriving and early-leaving auditors. The audience saw the point and was by turns nettled and amused.

The technic of this unmistakably significant concert was extremely clever. The conductor had unearthed a little known Fantasy by Guillaume Lekeu. The explicit directions of the score, of which the full title is "Fantaisie Contrapuntique sur un Cramignon Liegeois" call for an initial exhibit of only two players upon the stage, first violin and first cello. Members of the audience quickly—perhaps a shade supersensitively—discerned a thrust at themselves, when Dr. Rich and Mr. Pick tuned their instruments and, under the leader's baton, performed their introductory solos.

Behind the trio were row after row of empty seats for absent musicians. Soon the players, plainly simulating eleventh-hour haste scurried in with their instruments. There was laughter at the scene and a proportion of hissing. With the seemingly breathless musicians.

REGINALD OWEN MORRIS WILL TEACH IN CURTIS

English Professor Booked for Faculty of Institute in Philadelphia—Succeeds George A. Wedge

PHILADELPHIA, April 17.—Reginald Owen Morris, professor of harmony and composition in the Royal College of Music, London, has been engaged by the Curtis Institute of Music to assume direction of the theoretical department. He will take charge in October.

Mr. Morris fills the vacancy made by the resignation of George A. Wedge. He was educated at Harrow and the New College at Oxford. Subsequently he studied musical composition under Dr. Wood and orchestration under Cecil Forsythe. He was appointed to a professorship in the Royal College in 1920. For a time he was the musical critic on the *Nation*, previous to its amalgamation with the *Athenæum*.

In 1922 he published "Contrapuntal Technique," and in 1925, "Foundations of Practical Harmony and Counterpoint."

Mr. Morris is a brother-in-law of Vaughan Williams and of Hal Fisher, a former Minister of Education.

composing the small orchestra required, finally seated, the work—which is a charming trifle—proceeded normally to its conclusion.

The second number, "The Ride of the Valkyries," requiring a large orchestra enabled Mr. Stokowski to continue his thrusts. He raised his baton and then lowered it as the brasses hustled to their places on the stage, with palpable imitations of the hurried manner of late-comers. More hisses and giggles arose. The last delegation of the orchestra scrambled in almost panicky style to position.

The familiar Wagnerian excerpt then received a stirring presentation. *Wotan's Farewell*, with Reinald Werrenrath as soloist, was given without satirical ornamentation, as was a set of Brahms' songs, save the first in the list, whose grave import was unfavorably affected by the disconcerting departure of the flutes not needed in the immediately succeeding numbers.

What seemed to be the point of the occasion was driven home cunningly, yet, strictly speaking, legitimately, with the "Farewell" Symphony of Haydn. Knowledge of the form of this classic whimsy is, at least, supposed to be general, but many members of the audience were clearly astonished, not to say vexed, when one by one the musicians departed leaving finally the isolated conductor waving his baton, laying it down and then beckoning to the vacant seats to acknowledge the mingled laughter, applause and sibilant commentaries. Some persons in the audience departed before the old Haydn number was completed and buzzed in audible criticism outside the doors of the auditorium.

There is no question that Mr. Stokowski scored the effect at which he seemed to aim, nor is there little doubt that the audience forgot its *savoir faire* and its assumed store of musical information. Its conduct was suspiciously akin to that of the *Queen Gertrude* in Hamlet who did "protest too much." The most effective answer to Mr. Stokowski's *M'Connachie* would, of course, have been courteous impassivity or polished indifference, but such studied sophistication was scarcely evident.

Not a little fluttering resulted in musical circles. Orchestra directors were promptly interviewed by pressmen and preserved tactfully non-committal attitudes. A psychological buzz of expectancy attended the Saturday night concert at which the program was repeated. The antics preliminary to the "Ride of the Valkyries" performance and the undignified touch previously imparted to the Brahms' group were not presented again. Mr. Stokowski was on firm ground in the Lekeu and Haydn numbers, which were naturally given in accord with the prescriptions of the scores. The elements of sensation had evaporated and the audience was at evident pains to look wise and act discreetly.

It may be added that the "Farewell" Symphony had never previously been played at Philadelphia Orchestra concerts. It was once a conventional standby of the Walter Damrosch régime at Willow Grove Park. H. T. CRAVEN.

Conditions of "Musical America's" \$3,000 Prize Contest

MUSICAL AMERICA offers a prize of \$3,000 for the best symphonic work by an American composer. The rules of the contest are as follows:

- First—The contestant must be an American citizen.
- Second—Contest to close Dec. 31, 1926.
- Third—Manuscripts will be in the hands of judges as soon as possible after Jan. 1, 1927, and decision will be announced on Oct. 1, 1927.
- Fourth—The prize winning symphony or symphonic work will have its first production during the musical season of 1927-1928 in New York, Boston, Chicago, Philadelphia, San Francisco and other cities.
- Fifth—Publication rights, together with the rights of all kinds of reproduction by means of automatic instruments, or otherwise, are to remain the property of the composer.
- Sixth—Manuscripts will be submitted under the usual terms of anonymity. Each manuscript will be marked with a motto or device. The name of the composer in a sealed envelope, having on the outside the same motto or device, will accompany the manuscript. These sealed envelopes will be placed in a safe deposit box until such time as the award is made.
- Seventh—In the event that the judges should be unable to decide upon one composition as being entitled to the prize because of there being others of equal merit, "Musical America" will give similar prizes of \$3,000 to each of the other successful contestants.
- Eighth—In offering this prize, "Musical America's" sole concern is the advancement of American music, and its only connection with the contest will be as the transmitter of the manuscripts to the judges and as the donor of the award. No responsibility is assumed for the loss or damage of manuscripts.
- No work that has been publicly performed, in whole or in part, will be considered.

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New York

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FACULTY 1925-1926

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In addition to the major subjects, instruction is given in solfeggio, modern languages, ensemble, general theoretical subjects and musicianship; also lectures on various cultural topics.

ANNOUNCEMENT

The Juilliard Musical Foundation awards fellowships and scholarships to exceptionally talented students in composition, instrumental (piano, violin, 'cello) and singing, which provide instruction under eminent artist instructors, and in accredited institutions.

They will be granted only to students of American citizenship, who intend to follow music as a vocation, as public performers, teachers, composers or conductors.

Such awards will be classified as graduate or undergraduate.

Graduate students should be over fifteen years of age and under thirty, and have a general education equivalent to a regular four-year high school course.

They must be able to pass tests in ear training, sight reading, and general theoretical knowledge.

Piano students must be prepared to play a prelude and fugue from Bach, a sonata of Beethoven, a nocturne of Chopin, or a similar composition of a group of two numbers of their own choice.

Violin students must be able to play major and minor scales and arpeggios in three octaves. Etudes by Kreutzer, Fiorillo and Rode. A concerto of corresponding difficulty of the Bruch G minor or Wieniawski D minor, and a group of three numbers of their own choice.

'Cello Students: Scales and arpeggios in major and minor keys, with various bowing through three octaves. An etude or caprice by Franchomme, Piatti, Duport, Servais, Lee or Dotzauer. Part of a Bach Suite unaccompanied. A movement from a sonata or concerto and a group of two modern numbers.

Vocal students will be required to perform vocalises, an air from Gluck, Handel or Mozart; a song from a foreign language, and a song by standard modern English or American composers.

Composition students must be able to demonstrate a knowledge of harmony, counterpoint and an elementary knowledge of form, and must submit original work in strict or free form and be able to develop a given theme in strict or free form.

Students receiving graduate appointments will receive their instruction at the Juilliard Graduate School, 49 East 52nd Street, New York.

Applicants for undergraduate scholarships must be over twelve and under twenty-four years of age, and be able to demonstrate unusual musical ability.

Undergraduate scholarships will not be granted to students who are financially able to pay for instruction.

The place of study for the undergraduate student will be determined by the examining board after each student's qualifications and needs have received individual consideration.

ZONE EXAMINATIONS

In order that students from all parts of the Nation may avail themselves of the opportunities offered by the Juilliard Musical Foundation, a number of Zone Centers will be designated in different parts of the U. S. Examinations will be conducted in the following cities on dates specified below:

CINCINNATI	MAY 18, 19
KANSAS CITY	MAY 21, 22
MINNEAPOLIS	MAY 24, 25
CHICAGO	MAY 27, 28
NEW YORK	JUNE 1 TO 8
LOS ANGELES	JUNE 16, 17
SAN FRANCISCO	JUNE 21, 22
PORTLAND	JUNE 25, 26
SEATTLE	JUNE 29, 30

In addition to the Zone Centers mentioned, the Foundation is arranging to establish, before the spring of 1927, examinations in Boston, Washington, Atlanta, New Orleans, Detroit, Dallas, Denver and other localities as needed.

In each Zone there will be a local examining board; all examinations will be supervised by an examiner from New York.

Application forms will be furnished by the office of the Foundation upon request of the individual applicant, and when filled out should be filed in New York two weeks in advance of the date of the first examination.

PROFESSIONAL ENGAGEMENTS

All graduate students will be assisted in securing professional engagements.

The Juilliard Musical Foundation will arrange a New York debut for qualified students and assist in every way possible securing professional performances in other parts of the Nation whenever the Foundation feels they are ready for a professional debut.

On the other hand it will do everything in its power to discourage ill-advised debuts.

Announcements will be made concerning the first debuts arranged by the Juilliard Musical Foundation.

Students who are qualified for teachers will be aided in securing positions with reliable institutions.

For further information address:

Juilliard Musical Foundation

49 East 52nd Street, New York



Photo by Harold Wagner

Ernest Hutcheson with George Gershwin and a Group of Pupils at Chautauqua, N. Y. Mr. Hutcheson in Chair. Standing, Oscar Wagner, Abram Chasins and Mr. Gershwin. Seated on Ground, Mary Huggins, Muriel Kerr and Jerome Rappaport

Hutcheson Pupils Eager for Days of Summer Study at Chautauqua

I WAS waiting for Ernest Hutcheson. From the studio came the sound of a Chopin ballade dashing down descending octaves and landing with a crash on a G Minor chord. Then silence. He would be in the room in a minute. Ordering my thoughts in readiness for the casual greeting I had been rehearsing, I looked nervously at the door.

It opened, disclosing Mr. Hutcheson to view. As we shook hands, he noticed the sheaf of printer's proof beside me, for I had brought up a batch of proof of an article which Mr. Hutcheson had written and which had to be corrected.

"How very unpleasant!" he exclaimed, and one could hardly blame him. He is fearfully severe on the abuse of the comma and semi-colon, and there are so few printers who regard punctuation as a serious matter.

Of course, his exclamation quite upset my prepared speech, for I hadn't counted on his beginning that way. However, it didn't seem to matter. He is one of those people who put you at ease, so that you don't have to worry about what you will say next.

He wasn't a bit the formidable person I had expected to meet. I suppose it was the Liszt B Minor Sonata which did it, or rather my having heard Mr. Hutcheson's interpretation of it, that had given me the impression that he was an intellectual giant, dignified, unapproachable. I couldn't imagine his indulging in airy persiflage, any more than I could picture Marcus Aurelius trotting around the Forum cracking jokes with one of the centurions. But that just shows how mistaken one can be in one's impressions.

"Let's have tea first," he suggested, "Then we can work better."

In the library we found Mrs. Hutcheson, also a youth of about twenty, Abram Chasins, who is not only a brilliant pianist, but also an unusually clever composer. In fact, he is one of the

scholarship students in composition and piano at the Juilliard Foundation. Incidentally, he is a pupil of Mr. Hutcheson.

The Modern Chord

While we waited for tea, Mr. Hutcheson and Mr. Chasins enlivened the minutes. The subject turned on the modern chord, and Mr. Hutcheson, assuming a mood of conservatism, seriously questioned the wisdom of allowing it the amount of freedom it now enjoys. He mentioned some seemingly reputable composers who allowed some of their minor chords to go about with concealed fifths, and even to possess their own individual key. Formerly, he argued, all young chords were properly prepared for their tasks, and accordingly they entered life full of good resolutions. Now, they pursued their augmented and diminished ways unchecked by any sense of moral responsibility.

But Mr. Chasins denied any death of turpitude in the new harmony. "No age has a right," he declared, "to lay down harsh rules for the conduct of its young chords, and to fore-ordain their destiny in a perfect cadence, years before their birth. We should no more expect a modern dissonance to act primly than a present-day flapper to exhibit the decorum of a mid-Victorian lady's governess. Let them run around unchaperoned," he ended, "and you will find that at heart they are all sound."

It didn't seem so awful when thought about in that way, and we all agreed that the old order must pass to make way for the new. Whereupon, tea having arrived, the conversation turned on the requisite number of lumps of sugar to each cup and the all-important choice of lemon or milk. These important details having been settled to the satisfaction of all, conversation again came to the surface.

All voiced their weariness of New York City life. Mr. Hutcheson thought he wanted a mountain, and quoted that line from William Blake about what

Book on English Madrigal Is Open Door to Knowledge of Happy Accomplishment

DEVOTEES of part-singing in this country had a new world opened for them with the advent of the English Singers last fall. These worthies gave us an entirely novel angle upon part-singing, not the least important of which was an introduction to many of the exquisite madrigals and ballets of the Tudor period, thus opening a new and fertile territory; new, because it is so old that it is practically forgotten on this side of the Atlantic.

Recently, the Oxford University Press has put out a small but delightful book, "The English Madrigal" by Edmond H. Fellowes, M. A. Mus. Bac., Oxford; Mus. Doc., Dublin, London, which anyone interested in this type of music will find not only a mine of useful information, but also a very readable and informing work.

Dr. Fellowes begins his book with a section on music in the Elizabethan home, in which he gives a vivid and delightful picture of part-singing in the

house of gentlefolk in Good Queen Bess' days, when part-books were handed around after dinner and the guests all took part, much as they play bridge in our time. For a gentleman or a gentlewoman who could not sing at sight even this exceedingly difficult music was held to be uncultivated.

Following this, the author discusses the madrigal from the technical point of view, its origin, form and technic, and the poems themselves. This section is particularly interesting and is full of much information which is probably unknown to the average singer.

The final section is devoted to short sketches of the great madrigal composers, many of whom, to our shame, are names only, though a few such as Weelkes, Byrd, Gibbons, Farnaby and Willbye are well known.

The book can highly be recommended to all lovers of music, but it is an absolute necessity for all who propose to take any part in the probable renaissance of madrigal singing. J. A. H.

great things are accomplished "when man and mountain meet." Mr. Chasins' ideal was a little hut on the shores of a lake that he could jump into, mornings, fish in, afternoons, and row on, evenings.

"In other words, Chautauqua," I suggested, with memories of that delightful spot uppermost in mind.

"Exactly!" said Mr. Chasins. "I don't know of a more ideal way to combine study with pleasure than to study with Mr. Hutchie (all the pupils of the master class call him Mr. Hutchie) at Chautauqua."

Enthusiastically, he continued, "I tell you it makes a lot of difference whether you go down into a hole in the ground and catch a subway express to go to your lesson, or whether you stay on top of the earth and walk where you can see trees and flowers and hear the birds sing. At Chautauqua, it's a daily inspiration for one's work. And then, there's such a lot going on all the time. There are Mr. Hutchie's lecture-recitals and the class recitals, and the concerts of the New York Symphony, besides all the lectures of the regular Chautauqua course. You simply thrive on the life. Isn't it so, Mr. Hutchie?"

"That's what the weighing-scales show. I come away each summer with ten or so extra pounds added on to me. But they go the way of all flesh soon after New York takes hold of me."

"Last summer we had Gershwin with us," Mr. Chasins continued. (Gershwin, of course, meaning George Gershwin, the jazz composer who has done so much for the moral uplift of the saxophone). "He came up to work on his Concerto, the one he played with the New York Symphony this season. Ask him what he thinks about Chautauqua! And he's from Broadway, remember."

But I didn't have to ask Mr. Gershwin. I had visited the Hutcheson Master Class at Chautauqua last summer and the picture is still vivid in my mind. With a vivid imagination you could almost take yourself back to Athens and the Acropolis, and feel yourself a part of the worshipping throng on its way to pay tribute to the statue of Pallas Athene.

The chimes of a clock brought my thoughts suddenly back to the Here and Now. I glanced at the sheaf of proof yet to be gone over. Mr. Hutcheson's glance followed mine. He knocked the ashes from a cigarette still in its prime.

"I suppose we might as well," he sighed submissively. E. D.

Moscow Artists Appear in Chicago

CHICAGO, April 17.—The Moscow Art Theater Musical Studio appeared in the Great Northern on April 12, when Olga Baklanova and Ivan Velikanoff had the name parts in "Carmencita and the Soldier." Misail Speransky was the *Lucas* and other roles were sung by competent members of the splendid ensemble led by Vladimir Bakaleynikoff. A large audience, representative of every Chicago circle, applauded enthusiastically.

Chamber Music Festival at Bonn

BONN, April 1.—A five-day chamber music festival organized by the Beethoven House Committee is being held in Bonn this spring. Participating in the programs are the Klingler Quartet, the Rosé Quartet, Elly Ney and Heinrich Schlusnus.

CINCINNATI HEARS NOVELTY BY WEINER

Zimbalist Plays With Symphony—Lyford Leads Forces

By Philip Werthner

CINCINNATI, April 17.—The Cincinnati Symphony, under Fritz Reiner, in its eighteenth pair of concerts on April 9 and 10, gave the following program:

"Academic Festival" Overture... Brahms
Incidental Music to Fairy Play,
"Songer and Tuende" by M.
Wilde... Weiner
(First time)
Fantasy ("Scotch") for Violin and
Orchestra... Bruch
Symphony No. 1, in C Major... Beethoven

The Brahms Overture was played with zest. The Weiner number contains some good writing and strong contrasts. The Bruch Fantasy was faultlessly played both by Efreim Zimbalist, the soloist, and the orchestra. The violinist disclosed his luscious tone and an infallible technique. His double stoppings were remarkable. The orchestra, as usual, gave a fine accompaniment. Mr. Zimbalist played as an encore a Bach Sonata unaccompanied.

The Beethoven Symphony was played with all the refinement possible. The contrasts in shading were excellent, although the pianissimo passages were perhaps a little inaudible. In general, however, the orchestra played magnificently and the conductor must be praised for the work done.

Under the baton of Ralph Lyford, associate conductor, the Cincinnati Symphony gave its fourth and concluding concert for the young people in the Emery. Thomas J. Kelly was the interpreter. The following program was given:

Musical "Pomp and Circumstance"... Elgar
"Four Gent" Suite, No. 1... Grieg
"Dagmar"... Chabrier
"Omphale's Spinning Wheel"... Saint-Saëns
"Irish" Rhapsody... Herbert

The Norwood Educational Society enjoyed a special musicale on the afternoon of April 14, when Amy Hattersley, mezzo-soprano, and Eleanore Wenning, pianist, gave a well chosen program.

Mrs. Mary Towsey Pfau of the Glendale College of Music, and Herbert L. Newman of the College of Music in this city, gave a number of songs and organ solos in the Glendale Presbyterian Church on April 11.

Lucile White and Charlotte Wilson were heard in the Odeon, principally in two piano numbers on April 13. They are both from the class of Romeo Gorno.

Mary Bennett gave a song recital in the Sinton on April 13. She proved to have a contralto voice of ample range and power. She sang, besides Scotch and Irish songs, given with restraint and simplicity, some Cincinnati composers' songs. Among them was Carl Hugo Grimm's "An Evening Song," which pleased the audience.

KANSAS CITY, KAN.—Florence Braggard of this city recently received the silver medal for violin playing at the completion of the intermediate course in St. Agnes' Academy.

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"There is something akin to the miraculous in the perfection which Koshetz has imparted to his choir."

H. E. KREHBIEL
New York Tribune

"For once the praise of the passionate press agent seemed reasonable, even cool."

PHILIP HALE
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GERMAINE SCHNITZER

Fewer Recitals Given in New York's Concert Rooms

Programs Diminish as Season in Manhattan Nears Close — Beethoven Association Ends Series with Concert of Striking Interest—Oratorio Society Gives Impressive Performance of Bach B Minor Mass—Other Choral Bodies Heard in Miscellaneous Programs—Several Organ Recitals Well Attended

THE number of concerts increases and diminishes according to no known law during the last month of the musical season. Last week there were fewer than the previous week though several were of distinct interest. Among these, the final concert of the Beethoven Association was particularly enjoyable, a galaxy of prominent musicians taking part. Katherine Ruth Heyman, specialist in Scriabin, presented an excellent program made up largely of the works of that composer, as one of a benefit series. Carolyn Le Fèvre, a young violinist from the Coast, made an excellent impression in her New York debut.

Beethoven Association

For its seventh and last concert of the season, given in the Town Hall on April 12, the Beethoven Association provided a program calling for the services of fourteen artists. This generosity in personnel was typical of the organization's attitude toward its patrons. Characteristic too was the artistic excellence of the major works performed—the Franck Quintet for Piano and Strings and the Bach Triple Piano Concerto in C.

Harold Bauer was the pianist in the Franck Quintet, and his collaborators were Albert Spalding, Edwin Bachmann, William Schubert and Willem Willeke. The masterly playing of Mr. Bauer, beautifully toned and proportioned, was admirable throughout the performance of this noble and exalted work, while his colleagues, particularly Mr. Spalding, wrought sympathetically with him.

The soloists in the Bach Concerto were Irene Scharrer, Mr. Bauer and Josef Lhevinne, who evoked the jovial humor of the composition with a contagious spirit. The supporting strings were played by the Marianne Kneisel Quartet (Miss Kneisel, Lilian Fuchs, Elizabeth Worth and Phyllis Krauter), Messrs. Spalding, Bachmann and Schubert, Marie Romaet and Harry Sacher. Mr. Willeke conducted.

Between these larger compositions, Anna Case sang a group of five songs

to the expertly tempered accompaniments of Max Jaffe. She was at her best in two Handel arias: "Angels Ever Bright and Fair" and "Care Selve." Some thin, unsteady tones and uncertain breath support were evident in the more rapidly moving music of Weckerlin's arrangement of "Chantons les amours de Jean," Bach's "Patron das Macht der Wind" and the Mozart "Alleluia." B. L. D.

Godfrey Ludlow Plays

Tasteful, musicianly, altogether pleasing was the recital given by Godfrey Ludlow, Australian violinist, in Aeolian Hall on the evening of April 13. Mr. Ludlow chose a sufficiently unhackneyed program and he played it for all it was worth, sustaining throughout his list a standard unusually high. Very infrequent, hardly noticeable deviations from pitch were his only fault technically, and occasional over-dramatizing interfered with harmonic and melodic designs. His virtues, however, held the field easily against this light brigade of defects.

Beginning with Sylvio Lazzari's Sonata, Op. 24, Mr. Ludlow played the D Major Concerto of Mozart, several short works arranged by himself and the perennial Polonaise in D of Wieniawski. All of Mr. Ludlow's faults collected en masse in the middle of the Mozart, causing an effect of heaviness not quite in keeping with the prevailing spirit of naïveté. Before and after this period the violinist gave an excellent account of himself, playing with opulent and variously colored tone, technic thoroughly adequate, and a most satisfying air of impersonality. D. S. L.

Joint Organ Recital

A joint organ recital by Hugh Porter, organist of Calvary Episcopal Church, New York, and the Chautauqua Institution, and Alexander McCurdy, Jr., organist of the Church of the Redeemer, Morristown, N. J., was given in the Town Hall on the evening of April 13. Lynwood Farnam, under whom the two soloists have studied, contributed a final group, including a Gigge by Byrd from the "Fitzwilliam Virginal Book" and a Divertissement by Vienne. Opportunity was given again for an appreciation of the fine organ in the concert hall, the console of which was placed in the center of the stage so that the auditors could view its manipulation fully. Mr. Porter exhibited a pleasing variety in registration, without an excessive "dressing up" of his numbers in this respect. His playing of a Bach Toccata, Adagio and Fugue was thoroughly interesting, among a number of works by Widor, Vienne and others. Mr. McCurdy exhibited musical instincts and technical excellence in works by Bach, Karg-Elert and Stebbins. G. B.

Carolyn Le Fèvre's Debut

The first New York recital by Carolyn Le Fèvre, a young California violinist, who has studied and played as soloist with orchestra in Germany and has recently appeared with success in Chicago, was given in Aeolian Hall on the evening of April 13. The youthful performer disclosed considerable merit. Her style is of a professional caliber. The tone was

in general, of ample vibrancy and well-controlled, though there were moments of rather mechanical bowing that yielded a less pleasing quality. Technically, Miss Le Fèvre possesses a good groundwork, though she played some passages carelessly in the Bruch G Minor Concerto, which opened the program. The tempi in this familiar work were also at times taken at rather individual pace. A lack of ease on the platform may have accounted for some moments of ineffectiveness in an evening which showed excellent possibilities of achieving real distinction in the concert field for the artist. The unaccompanied Sonata No. 1 of Bach, the Saint-Saëns "Rondo Capriccioso" and shorter pieces by Glazounoff, Suk and others, were given with considerable success by Miss Le Fèvre. Walter Golde was an experienced and helpful accompanist.

R. M. K.

Rechlin Organ Recital

Edward Rechlin, who has assumed the avowed mission of fostering a love of the music of Bach and his contemporaries in the churches, gave his annual recital at Aeolian Hall on April 14, before an audience that filled the auditorium. Beginning with a rather uninteresting Prelude and Fugue in A by Walthers, Mr. Rechlin played a meditative, reverential Chorale of Wilhelm Friedmann Bach which was exceedingly beautiful. A Toccata of Buxtehude was followed by an improvisation by Mr. Rechlin built on a chorale theme with a vigorous figure as a counter theme. After revealing the resources of the organ in distinctive stops he evolved an exultingly brilliant close. Choral Harmonizations and shorter Choral Preludes by Bach, of which the superb "O Sacred Head" was notably fine, and the same composer's Choral Prelude "How Brightly Shines the Morning Star," and Fugue in D finished his list of pieces. Mr. Rechlin's playing is that of a capable sincere musician, well equipped technically, and orthodox, but never dry, in his interpretations of the great master. G. F. B.

The Brahms Club

The Brahms Club of New York, Leo Braun, conductor, gave its annual concert in the Waldorf-Astoria on the evening of April 14. The program began with "O del mio amato ben" by Donaudy; "Fa la Nana Bambin" by Geni Sadoro, and Durante's "Danza, Danza." Following this Marcel Salinger, baritone, was heard in the Arioso from "Benvenuto Cellini" by Diaz. The Club's second group included arrangements by Mr. Braun of numbers by Paladilhe, Bizet, Rachmaninoff, Vidal. After the intermission they were heard in numbers by Brahms. Mr. Braun's "An die Musik," and Schumann's "Wenn ich früh in den Garten geh." Mr. Salinger was then heard in numbers by Brahms and Mr. Braun and who furnished the accompaniments for the soloist. The chorus, which sang

with enthusiasm, making accurate attacks and releases, and with parts well balanced as well as with excellent tonal quality. Their concluding group included works by Bergh, Burleigh and Hadley. A small orchestra included Bertrand Hirsch, violin; Samuel Belison, clarinet, Bruno Jaenicke and A. G. Schulze, horns, and Theodore Cella, harp. Judah Weitzman played accompaniments for the choral works.

W. R.

Banks Glee Club

The final concert of the season by the Banks Glee Club, under the vigilant and trusty supervision of Bruno Huhn, was given in Carnegie Hall on the evening of April 14. The program was particularly good and included Wagnerian excerpts from "Tannhäuser" and the "Flying Dutchman," settings of limericks by Thomas Shepherd, and other numbers. Soloists included Catherine Wade-Smith, violinist, a winner of the Naumberg prize who appeared in a recent recital; Joanne de Nault, contralto, and Walter Hansen, pianist. William J. Falk was the piano accompanist and J. Christopher Marks at the organ. The work of the chorus again seemed remarkably accomplished. Spirit and intelligence were obviously behind all of their numbers and the vocal standard was remarkably high.

D. S. L.

Ziegler Plays Again

Oscar Ziegler, Swiss pianist, gave his second recital of the season at the Town Hall on the evening of April 14 in a program which was not as interesting as that in which he made his debut. Beginning with the Tausig transcription of the Strauss Waltz, "Man lebt nur einmal," a piece which usually forms a fireworks finale, he played his own transcription of Froberger's D Minor Toccata, a number of miscellaneous pieces which included five Beethoven fragments, and as a *pièce de résistance* the Scriabin Seventh Sonata.

It was a curious combination of music, a series of appetizers for the end-of-the-season nibblers, and it did not present Mr. Ziegler as the technician or the program maker which his first recital labeled him. Mr. Ziegler has remarkable fluency and facility, and a tone which is excellent without being inspiring, but his playing was, none the less, satisfying. H. M.

Miss Heyman Heard

The second of three Thursday Musicales at the Art Center for the benefit of Gramercy Music School was given on the afternoon of April 15, when Katherine Ruth Heyman gave a program of "Modern Music for the Piano." The second half of the list was devoted to Scriabin, on whose music Miss Heyman is recognized as something of an authority. Pieces by Goossens, Woollett, Prokofieff, Whithorne, Satie, Debussy,

(Continued on page 25)

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WINNIPEG CHORUSES MAINTAIN STANDARD

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By Mary Moncrieff

WINNIPEG, April 17.—The United Scottish Choir, under the direction of Peter Logan, gave a concert in the Walker Theater recently. The Choir sang groups of Scotch airs arranged by Bantock. Assisting were Ruth Matheson, contralto; Jean de Rimanoczy, violinist, and Peter Logan, baritone. Nellie Malcolm was the accompanist.

The Knox Church Choir, Davidson Thomson, director, recently gave its annual concert. Lillian Mayhew gave a short organ recital preceding the program sung by the Choir. Arthur T. Diehl, tenor; Gertrude Newton, soprano; W. Davidson Thomson, bass, and Lulu Putnik, pianist, were the assisting artists. Fred M. Gee was the accompanist. Knox Choir also sang Beethoven's "Mount of Olives" on April 2.

All Saints' Choir, Fred M. Gee, conductor, gave parts of "The Redemption," and the Augustine Choir, under Hugh C. M. Ross sang Parts 1 and 2 of "The Creation."

The combined choirs of St. Giles and St. Stephens churches, under the direction of George Bowles and Peter Logan, gave "The Last Judgment" on April 2.

The Ladies' Glee Club of the University of North Dakota gave a successful concert in the Walker Theater under the auspices of the Lions' Club of Winnipeg. Soloists were Hywel C. Rowland, baritone; Carol Miles Humpstone, contralto, and Digby Tomlinson, pianist. Quartets, which added greatly to the program, were sung by Norma Deval, Kathleen Bolstad, Ruth Schlager and "Johnnie" McMaster.

The Winnipeg General Hospital Nurses' Glee Club made its debut before capacity audiences in the Nurses' Home Auditorium on March 25 and 26. The choir gave an interesting program under the leadership of Stanley Osborne. The assisting artists were Norman Douglas, tenor; W. H. Hughes, bass, and Mary Graham, violinist. Gwendda Owen Davies was the accompanist.

MUSICIANS IN WINNIPEG GIVE DIVERSIFIED LISTS

Programs of Variety Given by Resident
Artists in Course of Waning
Concert Season

WINNIPEG, April 17.—Boris Hambourg, cellist, a member of the Hart House String Quartet, gave a recital in Young Church recently in conjunction with the Winnipeg Male Voice Choir, Hugh C. M. Ross, conductor. Mr. Hambourg delighted the audience with his playing of music by Fauré, Harty, Frank Bridge and Galuppi. The choir scored a marked success in Brahms' "Love Songs."

Burton Kurth, formerly choirmaster of Broadway Baptist Church, has been appointed choirmaster and organist of Young United Church.

Arthur Egerton and Herbert J. Sadler gave twilight organ programs in St. Luke's Church.

A concert was given in Central Church on April 6 under the auspices of the Manitoba Music Teachers' Association, in aid of the J. W. Matthews Scholarship Fund. Representative members of the Association and their pupils contributed to the program.

Reginald Stewart, pianist of Toronto, gave an interesting recital before the Women's Musical Club in the Fort Garry Concert Hall. Mr. Stewart played excellently selections from Bach, Beethoven, Chopin, Rachmaninoff, Debussy and Moussorgsky. MARY MONCRIEFF.

Winnipeg Club Holds Elections

WINNIPEG, April 17.—The annual meeting of the Women's Musical Club was held recently, when Mrs. J. B. Coyne was elected president. Following the business meeting, a delightful program was given by Marie Frankfort, soprano. She sang music by Puccini, Leoncavallo, Tchaikovsky, Moussorgsky and Rimsky-Korsakoff. Fred M. Gee was the accompanist. M. M.

KANSAS CITY, KAN.—The Robert Schumann Junior Music Club has recently been formed, with Clara Griffin as director.

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"Esther Dale is a most appealing figure among lieder singers. Gifted with a lovely soprano voice, beautifully trained, she presented a most varied program with great wealth of expression and deep understanding."

—*Berliner Tageblatt*.

"Skill and deep understanding characterize her singing. In her one finds not only a voice, but a great personality."

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"In Esther Dale we discovered a delightful artist!"

—*Der Tag*.

"Unquestionably she is one of the most interesting American singers we have heard on the concert stage. Through her lovely voice, perfect technique, and the charm of her personality, the contact with her audience was immediately established."

—*8 Uhr Abendblatt*.

MUNICH

"She enthralled her audience with her great artistry. Not for a long time have we heard on the concert platform a soprano with a voice so round, mellow and ringing and produced with such striking and certain ease."

—*Münchener Post*.

VIENNA

"A splendid concert singer, Esther Dale! She found the most enthusiastic approval of her large audience."

—*Die Reichspost*.

"Usually critics consider it an unpleasant duty to go to concerts at the cold Hofburg auditorium, but Esther Dale, the American lieder singer, immediately caused us to forget all the discomforts of the hall. With her fine program, of rare variety, beautifully presented, she proved that hers is a great gift. She possesses a rarely beautiful pianissimo—such as one seldom hears! Her voice is big and vigorous, yet sweet and mellow and wonderfully rich. Her interpretation is flawless."

—*Der Tag*.

HAMBURG

"Fine, warm tone and rarely beautiful quality are at the disposal of this singer and her interpretations of Brahms and Wolff were vivid and penetrating."

—*Hamburger Fremdenblatt*.

LONDON

"What a real pleasure it is to hear such a pure round tone and such agreeable phrasing! Her soft notes soared. And there was artistic feeling to back up her catalogue of technical virtues."

—*The Star*.

"The lightness and brightness of Miss Dale's voice made an impression immediately favorable. Her breath-control is efficient, her musical sense alive."

—*Morning Post*.

"She has a voice of exceptionally pleasing quality and she sings in the manner of a thoroughly accomplished artist."

—*Westminster Gazette*.

PARIS

"This artist has a glorious voice with a big range. She sings with taste and intelligence. Her interpretation of the Bloch setting of Psalm 137 revealed an intensely dramatic personality."

—*Commoedia*.

"Miss Dale's voice is rich and mellow, its quality colorful and her interpretations perfect. She sang with magnificent expression and a splendid feeling for nuance."

—*Gaulois*.

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—EDWARD MOORE,
Chicago Tribune

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"AMAZES"

Chicago Herald & Examiner

Thirty years ago the first Australian queen of song took our hearts by storm. Peaches and desserts were named after her. Florence Austral is another Melba. Her span of voice is so phenomenal in compass as that of Melba's and even more powerful. — Victor Nilsson in the *Minneapolis Journal*, March 13, 1926.

Eugene Stinson in the *Chicago Daily Journal*: "Austral has a true Wagnerian voice, a VOICE LIKE A SILVER TRUMPET, REMARKABLY PURE, especially at the top, and having its heroic brilliance covered with a radiant sheen. She DELIGHTS THE EAR WITH THE IRREPROACHABLE REFINEMENT OF HER TONE."

No soprano heard in this country since Lilli Lehman and Lillian Nordica were in their vocal prime has been able to sing with such majestic effect as Miss Austral does. Much ink has been used in publishing the merits of certain newcomers appearing with the Metropolitan Opera Company during the last few seasons. In glorious singing this Australian towers above them. Of all the new songstresses Miss Austral is the most gifted and eloquent.—W. J. Flannigan in the *Newark Evening News*, April 3, 1926.

Edward Moore in the *Chicago Tribune*: "There is more voice in the throat of Florence Austral than you will find in almost any two sopranos you can name. Hers is the kind of voice Weber and Wagner must have dreamed of when they were writing their music. I do not believe there are more than half a dozen women in the world who can really sing 'Ocean Thou Mighty Monster,' The Brunnhilde number as a matter of tone. Here was a voice of grand proportions, a sort of tonal pageant. She is, I believe, the most impressive soprano in the world today."

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Her tones are of magnificent volume and lustrous resonance. She was mistress of sustained song. She sings with thrilling spaciousness. Violin-like, oboe-like, trumpet-like, orchestra-like, it variously and fittingly sounded. Few singers so clearly renew what the books say was the grand style.—H. T. Parker in the *Boston Evening Transcript*, April 9th, 1926.

A voice of truly heroic quality, calibre and proportions, a voice capable of the utmost power.—Warren Storey Smith in the *Boston Post*, April 9, 1926.

Just to hear her voice proved a pleasure and a surprise. A magnificent voice it is, from the lowest notes to the highest.—*Boston Herald*, April 9, 1926.

Tones that can scarcely be surpassed in richness and expressiveness on the contemporary concert stage.—*New York Herald Tribune*, March 29, 1926.

A 'Donna Anna' voice if there ever was one.—Pitts Sanborn in the *New York Evening Telegram*, March 29, 1926.

She has a voice of noble proportions.—Paul Morris in the *Evening World*, March 29, 1926.

Miss Austral disclosed again the record-winning voice of the season. She is a singer who easily dominates her hearers. She achieved a triumph.—*The Sun*, March 29, 1926.

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FLORENCE AUSTRAL CAME IN A HURRY, SANG, AND CONQUERED INSTANTLY.—Archie Bell (*Cleveland News*).

Herman Deveries in the *Chicago Tribune*: "The tone outwards a pair of Raisas in sheer volume and power.—There is evidently no limit to its endurance and resonance. MADAME AUSTRAL WAS TREMENDOUSLY SUCCESSFUL AND STIRRED THE INTELLIGENT FRIDAY PUBLIC TO UNWONTED TEMPEST OF APPLAUSE."

KANSAS CITY SEEKS FUND FOR ORCHESTRA

Gala Music Week Brings Fine Hearing of "Messiah"

KANSAS CITY, KAN., April 17.—At a concert by the Kansas City Philharmonic Orchestra on Easter, Frederick A. Cooke, conductor, made a plea for the establishment of a guaranty fund for a symphony organization in Kansas City, Kan. This program was one of the opening events of Music Week, from April 4 to 11. It is estimated that over 25,000 people attended the various programs of the week. So successful was it that M. E. Pearson, superintendent of schools, has announced that it will be made an annual institution in the public schools.

An audience of between 5000 and 6000, the largest ever assembled here for a musical event, heard the Civic Choral Club's rendition of "Messiah," directed by Earl Rosenberg, given as the culmination of Music Week on April 11. Almost as many were turned away as obtained admittance to Memorial Hall. Church services were not held that evening, except in a very few cases, and the congregations were encouraged to attend the oratorio. Several railroads offered special rates from other cities in the State to persons desirous of attending the production.

As Music Week was this year practically a school affair, with the exception of "Messiah," the children had most of the week for their productions. They were excellent from a musical standpoint, through the untiring energy of Bessie Miller, music supervisor, and assisting directors. On Monday the fifth and sixth grade choruses sang; and on Tuesday the junior high schools and seventh and eighth grades presented orchestras and choruses. On Wednesday the Negro schools and Western University did some very fine work.

R. G. Jackson of Western University, directed the chorus in Dubois' "The Seven Last Words of Christ" with fine effect. Among the directors of the elementary and high school groups were T. H. Reynolds, Marjory Tucker and J. Harold Brown. Mrs. R. G. Jackson, soprano, and T. H. Reynolds, baritone, were soloists. J. L. Dickinson, tenor, from Newton, Kan., was an exceptional tenor soloist for a boy of high school age.

On Friday evening the three senior high schools and Junior College combined with an orchestra of ninety-five and a chorus of 300. There was much applause for the orchestra under Wendell M. Ryder.

The orchestra has an exceptionally good tonal quality. The "Fantasy on a Russian Folk-Song" by Pletscheyeff-Gaines, and Cadman's "Sunset Trail," sung by the Junior College Chorus, R. M. Riley, conductor, evoked enthusiasm. Alan Farley, who recently was soloist with the Philharmonic Orchestra, sang the baritone solo in the latter number with telling effect. Daniel Doores and Milan Mahale played excellent violin obligati to the former.

Florence Jones directed the combined high school choruses in "The Wreck of the Hesperus" by Anderton, sung with fine tone and nuance. Myrna Baptist and Mrs. Sarah Howard led the girls' and boys' choruses. Accompanists were Alma Jaggard, Reba Griest, Roland Rexroth and Elmer Anderson.

On Saturday afternoon the children from the kindergartens and the first four grades gave a very interesting program, including a "Kindergarten Symphony."

On Easter Sunday the Philharmonic Orchestra and the choir of Roanoke Christian Church gave a joint program through radio station WDAF. The orchestra played numbers from its program of March 14. The choir sang an Easter program—"Christ is Risen" by John Prindle Scott, "Praise the Lord, O Jerusalem" by Maunders and the "Hallelujah" Chorus of Handel.

Negro Folk-Songs are Sung

SAN ANTONIO, TEX., April 17.—Ola Gullledge appeared recently in a program of Negro folk-songs in the St. Anthony Hotel ballroom. The songs presented were from a collection made by Miss Gullledge and Dorothy Scarborough and reveal the music in an undeveloped vein. Two of Miss Gullledge's compositions were included. Lukin's Military Academy sponsored the appearance.

G. M. T.



FRIEDA HEMPEL, soprano, will be under the management of Baldini & Engelhardt for the season 1926-1927. Miss Hempel recently returned from a tour, which covered territory from New York and Florida to Denver where she sang to nearly 14,000 people. On this tour G. A. Baldini acted as her personal representative. The past season of "The Jenny Lind of Today" as she is shown in the above photograph, has been unique in many ways. Having fulfilled her final concert of the season when she appeared as soloist with the Harvard Glee Club in Boston, Miss Hempel will sail for Europe on April 30 on the Paris to fulfill engagements on the Continent, returning to this country next November. Mr. Baldini has left New York on an extensive booking tour for the bureau which, in addition to Miss Hempel, manages Paul Roes, Dutch pianist; Bruce Benjamin, American tenor; Nadia Reisenberg, Russian pianist, and the Goldman Band.

PROVIDENCE HAILS CLAVIER ENSEMBLE

First Public Concert of Organization Has Novel Features

By N. Bissell Pettis

PROVIDENCE, R. I., April 17.—The Clavier Ensemble, an organization of pianists organized with Avis Bliven Charbonnel, its founder as president, and Mrs. George St. J. Sheffield as honorary president, gave its first public concert in Memorial Hall on the evening of April 7.

The program was of interest because of the novel features introduced. For instance, eight grand pianos were on the stage, and twelve performers took part in the "Marche Militaire" by Schubert-Tausig. Other features were "Faschingsschwank," played by five pianists, the Ballet Music from "Rosamunde," and "Danse Macabre" by Saint-Saëns, each played by four musicians.

The officers and members of the Ensemble in addition to those already mentioned are Stuart Ross, honorary member; Dorothy Joslin, secretary; Lydia Bell, treasurer, and May Atwood Anderson, Mary G. Annin, Hope Whittier Anderson, Dorothy May Brown, Louise Cartier, Stella E. Emerson, Edith Eddy, Edith Edwards, Amy Eastwood Fuller, Margaret Ginand, Elizabeth Hope Higgins, Miriam Hosmer, Lester Earle Moore, Helen Ostby, George H. Pickering, Mary Richardson, Hermann Scholz, Dorothy Holmes Sperry, Francis Paul Vellucci, Doris Whale, Beatrice Ward, Olive DeWolf.

Blackmore Plays in Pasadena

PASADENA, CAL., April 17.—John Blackmore, Chicago pianist, was presented in the Community Playhouse recently in a recital sponsored by prominent clubwomen. Mr. Blackmore did not come wholly as a stranger, for he is represented here by some talented pupils. Mr. Blackmore was warmly received.

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Chicago Musical College



My dear Mr. Klibansky:

It was a truly proud moment for you to witness the triumph of your talented pupil, Miss Vivian Hart, as she sang to the distinguished audience of the Rubenstein Club last Thursday evening, in the Ball Room of the Waldorf. I cannot recall any young singer or artists of great reputation who created such wild enthusiasm as she did by her marvellous singing. She had one of the most beautiful voices I have ever heard, and the musicianship of a mature artist. I shall be delighted to include her in my list of distinguished artists for the Maine Music Festival of 1926. I have always classed you as one of the greatest teachers in America, and your pupil certainly justified my criticism of your ability.

Yours with great admiration,

(Signed) W. R. CHAPMAN,

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National Harpists Hold Festival in Los Angeles

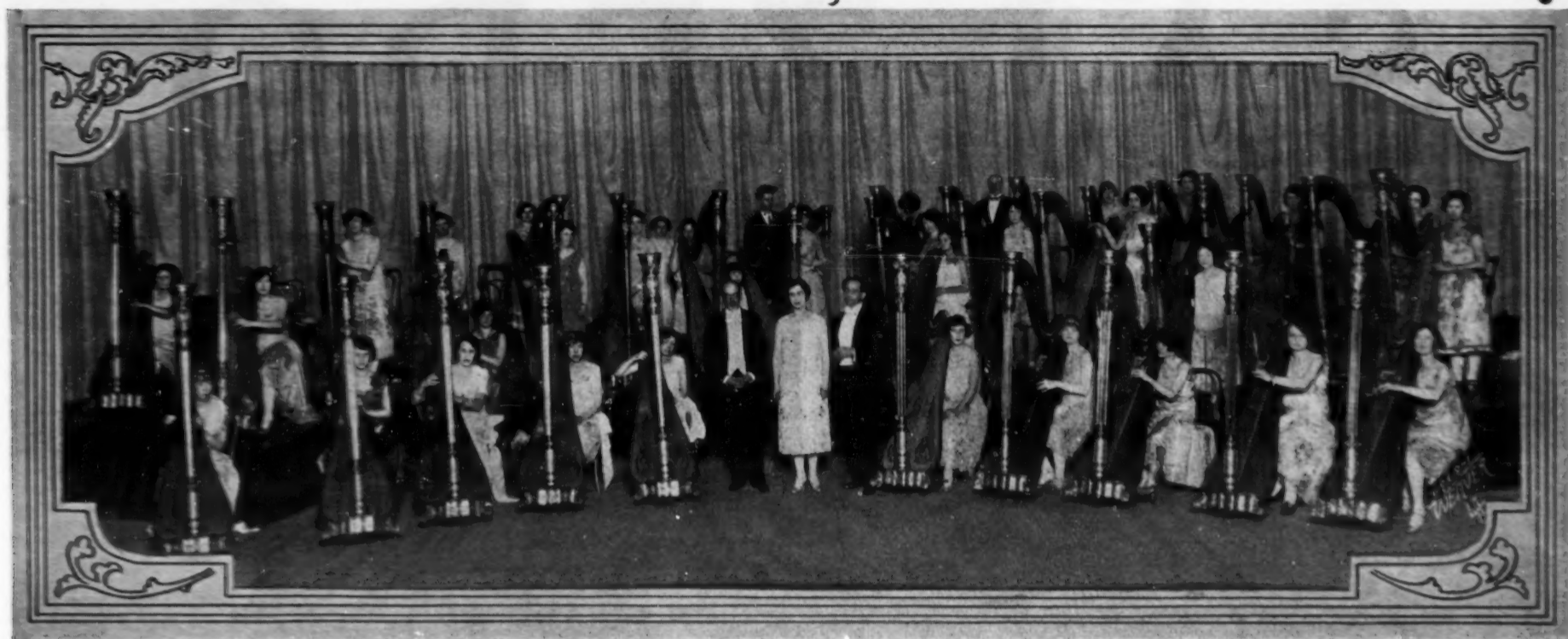


Photo by Weaver

LEADERS AND HARP ENSEMBLE HEARD ON COAST

The Photograph Shows the Participants in the Sixth Annual National Harp Festival Held by the National Association of Harpists in Los Angeles: In the Front Row, Center, is Lenore Ivey, Soprano, the Vocal Soloist of the Festival; on Her Left, Carlos Salzedo, President of the Association; on Her Right, Alfred Kastner, Festival Manager and President of the Southern California Chapter. Fourth from the Left is May Hogan Cambern, Secretary of the Southern California Chapter. At the Extreme Right is Gertrude Peterson, Assistant Secretary of the Southern California Chapter, and Next to Her, Lucy Lewis, Treasurer of the Same Chapter

LOS ANGELES, April 17.—A large delegation of performers met in this city for the sixth annual festival of the National Association of Harpists. A feature of the two days' sessions was a fine concert held in the Philharmonic Auditorium, in which more than sixty participated. Carlos Salzedo, president of the Association, led the performance of the "Song of the Volga Boatmen," after the session had been opened by the

playing of "The Star Spangled Banner" by the ensemble, under the president of the local chapter.

The long and finely played program included the playing by Mr. Salzedo of a solo group including a Sarabande by Couperin, a Corelli Gigue and a group of his own compositions, "Mirage," "Introspection" and "Whirlwind." Other solos heard were given by Lenore Ivey, soprano, assisted by Alfred Kastner, harpist. The latter played several num-

bers, and a trio composed of Jay Plowe, flute; Philip Kahgan, viola, and May Hogan Cambern, harpist, was heard. The ensemble of harpists gave Mozart's Minuet from the Symphony in E Flat, and other numbers, several accompanied by dancers from the Belcher School.

Other events of the convention were an open forum conducted in the Biltmore ballroom by Mr. Salzedo; and the annual business meeting. Examinations for membership in the Association were

held, by a jury composed of Charles Wakefield Cadman, Nino Marcelli, Walter Henry Rothwell, Lucia Larain and Mr. Salzedo. A banquet provided a fitting close to the convention.

GRAND FORKS, N. D.—The University of North Dakota Girls' Glee Club has completed its annual spring tour. Concerts were given as far north as Winnipeg. The Club has sixteen members.

LEOPOLD

returns from mid-western tour after filling many engagements in Ohio, Iowa and South Dakota,

with same ovations accorded him on his many appearances in East this fall. *Leopold has made for the Duo-Art twelve records from the Wagner Cycle, "The Ring of the Nibelung." No such record of Wagner's masterwork has ever before been issued.*

Leopold earns ovation and renders further service by rediscovering Ernst Dohnanyi.—*New York Times*.

Eminent pianist gives brilliant recital before highly appreciative audience. A most enthusiastic reception was tendered Leopold, who displayed the admirable technic and musical sincerity which has won for him many laurels here and abroad. Each number was rendered with understanding and expressiveness and he was forced by his insistent audience to give many encores.—*The Pelham Sun, Pelham Manor, N. Y.*

Leopold's technical expertness and intelligence convey compositions with clarity and feeling while persuasive tonal appeal and general artistic qualities mark entire recital.—*Newark Evening News*.

Ralph Leopold appeared in a well diversified program showing the wide range of his talent. He acquitted himself of the Bach-Tausig "Toccata and Fugue" in D minor with which he opened his program, in good style.—*Elizabeth Journal, Elizabeth, N. J.*

Leopold opened the season last night with a recital of such exquisite artistry that it is earnestly hoped that his appearance is the first of many. It is Leopold's poetic gifts which enable him to convey to his listeners the various moods and emotions which his exacting program required. Leopold possesses moreover, an unusual beautiful tone, remaining equally beautiful from the most delicate pianissimo to the utmost forte.—*Montclair Times*.



Photo by Edwin F. Townsend

Leopold's playing aroused great enthusiasm. This eminent pianist has technic, rhythm and musical intelligence and he played with technical security and an appreciable breadth and sweep. Leopold is no slavish follower of recital fashions, for his numbers were diversified, taking his listeners far from the well trodden path of present day recital presentations. Genuine poetic subtlety marked the playing of his numbers—in all, the program greatly pleased the audience . . . —*Springfield Sun, Springfield, N. J.*

The concluding concert of the Artists' course given Monday evening by Ralph Leopold, American pianist, was practically an ideal performance—ideal because it revealed a splendid musicianship, a sensitive artistry and notable skill in all the elements that result in beautiful piano playing. Unusual restraint prepared for a sonorous and stirring culmination without the necessity of assaulting the keyboard and ear-drums. His climax was a mountain in desert air—all the configurations clear and pellucid, yet subordinate to the mass. Restraint also enabled the pianist to stress an unhampered beauty of tone. In pianissimo and fortissimo a lovely tone quality seemed always to be of first consideration. After Percy Grainger's brilliant transcription of Tchaikowsky's "Waltz of the Flowers" had brought the program to a close, the audience, instead of dashing to the exits, as usual, lingered while Leopold generously gave five delightful encores. . . . —*Vermillion, S. D.*

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Leopold Stokowski, Conducting.

In Philadelphia, Nov. 20-21, 1925.

In Washington, Nov. 24, 1925.

FRIENDS OF MUSIC, NEW YORK

Artur Bodanzky, Conducting.

December 13, 1925.

SYRACUSE SYMPHONY ORCHESTRA

Vladimir Shavitch, Conducting.

January 3, 1926.

DETROIT SYMPHONY ORCHESTRA

Victor Kolar, Conducting.

March 28, 1926.

CLEVELAND SYMPHONY ORCHESTRA

Nikolai Sokoloff, Conducting.

April 1-3, 1926.

Soloist With Orchestras

"Carlos Salzedo appeared in a symphonic poem of his own composition for harp and orchestra, entitled 'The Enchanted Isle.' Like all of Mr. Salzedo's compositions, the work is modern in style, feeling, and harmonization. It is free in form and the harp part is treated in the nature of an obbligato rather than a pure solo instrument, although in the course of the work every possible resource of the instrument, in technique and in variety of tone color is exhibited, Mr. Salzedo holding that there are thirty-seven color variations possible on the harp. Aside from the merits of the composition the performance was a superb example of harp playing in execution and in power and delicacy of tone according to the demands of the various sections. The composition as such is exceedingly interesting and the orchestration is effective, showing a thorough knowledge of the different instruments and their possibilities of blending or of contrast with the harp and with each other."—*Phila. Public Ledger*, Nov. 21, '25.

"The harpist displayed that marvellous virtuosity which has made him internationally acclaimed,"—*Phila. Record*, Nov. 21, '25.

"Salzedo's 'Enchanted Isle' Musical Gem." (Headline.)—*Washington Times*, Nov. 25, '25.

"Carlos Salzedo again demonstrated his mastery of the harp in Debussy's 'Danse Sacrée' and 'Danse Profane'."—*N. Y. Eve. Post*, Dec. 14, '25.

"Salzedo delighted the large audience."—*Syracuse Journal*, Jan. 4, '26.

"Mr. Salzedo has succeeded in bringing the harp into great promise through his incomparable virtuosity."—*Detroit Free Press*, March 29, '26.

"Carlos Salzedo, the foremost harpist of these later days, brought out all that there is of beauty and all that there is of sweetness and purity of tone last night at Masonic Hall."—*Cleveland Times*, April 2, '26.



In Concert and Recitals

"Carlos Salzedo whose mastery of the harp is a never-ending sensation, was the co-artist with Elisabeth Rethberg in this delightful musicale, his playing producing the usual impression and many of his selections being so familiar to his auditors that intense enthusiasm was evoked on hearing them so wonderfully played by this artist."—*Phila. Record*, Nov. 24, '25.

"Sharing the program with Schumann-Heink was Carlos Salzedo, who played celestially on the harp various transcriptions of his own, one group of old dance rhythms, and another of favorite melodies."—*Chicago Daily Tribune*, Nov. 11, '25.

"Mr. Salzedo is a player of the harp in the most exacting meaning of the term. There is in his playing not only technical mastery and tonal variety but his love for the instrument and his belief in its possibilities give it special character."—*Chicago Evening Post*, Nov. 11, '25.

"Salzedo proved himself a master of the harp and of composition for his instrument. He discovered a rich mine for most listeners. I think the harp has never been so interesting to Los Angeles music lovers."—*Los Angeles Daily Times*, March 19, '26.

Season 1926-27 Now Booking

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Felix Salmond, 'Cellist, Will Play Under Metropolitan Bureau Direction

(Portrait on front page)

FELIX SALMOND, English 'cellist, will begin his fifth consecutive season in America next year under the management of the Metropolitan Musical Bureau. During his stay here Mr. Salmond has been acclaimed in appearances with most of the symphony organizations of the country as an ensemble player with other noted artists, and in recitals. This year he has been the active head of cello departments of the Curtis Institute of Music in Philadelphia and the Juilliard Musical Foundation in New York.

For three successive seasons Mr. Salmond appeared as soloist with the New York Symphony in its New York double concerts, and on tour in Washington, Baltimore and Philadelphia. He has also been heard with the following symphony societies—the New York Philharmonic, the Friends of Music, the Chicago Symphony, the Detroit Symphony, the Cincinnati Symphony, the Minneapolis Symphony, the Los Angeles Philharmonic and the Portland Symphony.

In New York this season Mr. Salmond appeared twice at the Beethoven Association, playing with Ernst von Dohnanyi, Carl Flesch and Ernest Hutcherson. At his Aeolian Hall concert he appeared with Mr. Dohnanyi in

the Hungarian composer's Sonata, and with Henry Hadley in a Suite which the American conductor-composer wrote for him. In Buffalo, Mr. Salmond was heard in a trio appearance with Harold Bauer and Jacques Thibaud; in Philadelphia, with Wilhelm Bachaus; in Lynchburg and Charlottesville, with Mr. Bauer, and in St. Louis with Hulda Lashanska. In New York this year, Mr. Salmond also gave a lecture-recital with the Schola Cantorum in the home of Clarence H. Mackay, and appeared for the Harlem Philharmonic Society in the Waldorf with Maria Kurenko.

Mr. Salmond will open his new American season with his first evening recital in New York on Tuesday, Oct. 26, in the Town Hall. He will continue his teaching next year, and will also make another extensive concert tour.

His coast-to-coast tour for the season just past included appearances in the following cities: Portland, Ore., with the orchestra and in recital; Los Angeles, San Francisco, Minneapolis and St. Paul, with orchestra; Buffalo, Philadelphia, in recital and with the Philadelphia Choral Art Society; Richmond, Buffalo, and St. Louis. Mr. Salmond has also completed a phonographic record of the Beethoven A Major Sonata for the Columbia Company.

CLUB MARKS BIRTHDAY

Orpheus Singers Give Gala Concert in Detroit

DETROIT, April 17.—The Orpheus Club celebrated its twenty-fifth anniversary with a concert in Orchestra Hall on April 13. This was a gala event, as it also marked the fifteenth anniversary of Charles Frederic Morse's first appearance as conductor of the club and Harriet J. Ingersoll's as the accompanist.

The program was made up of the "Sumoni Song" of Mair, Elgar's Songs from the Greek Anthology, Leisring's "O Filii et Filiae" and many others. Good attack, balance of the different sections, fine enunciation and general finish of singing marked the interpretations. The audience demanded many encores and repetitions, among them Palmgren's "Summer Evening," in which Herbert Peterson sang the solo part, Macy's "Pickaninny Lullaby" and Elgar's "Feasting, I Watch."

MABEL McDONOUGH FURNEY.

Liebling Continues Successful Tour

CHICAGO, April 17.—George Liebling, pianist and composer, has returned to Chicago for a brief respite from an extensive concert tour which has brought him widespread success in his second season in America. Among the more important of the engagements he has fulfilled this year may be named appearances in New York, Chicago, Detroit (with the Detroit Symphony), St. Louis, Sioux City and other points in the Middle West. His tour thus far has consisted of thirty concerts, and Mr. Liebling is preparing for other engagements in April, May and June. Many

of these appearances are reengagements from last season. A third season's tour is already being booked. As a composer, Mr. Liebling has gained favor with his "Eroica" Concerto. Other piano pieces are his "Ode to Spring," "Impromptu on Black Keys," "Venetian Lace" and "La Cubana." Some of Mr. Liebling's songs have also been heard this season.

Federated Clubs of Maine

Emphasize Children's Music

(Continued from page 1)

compared with the meagre amounts spent for this purpose abroad. She expressed fear of politics in a national conservatory of music, if it were run by the Government. She said music would be a great factor in promoting world peace. Maine musicians were urged to participate in contests, and school music for festivals was indorsed.

E. S. Pitcher, supervisor of music in the Auburn schools, called attention to the fact that Maine had three representatives in school orchestras playing at the National Supervisors' Conference in Detroit. He expected to see instrumental music standardized in the schools.

ALICE FROST LORD.

OPERA STARS FOR SPRINGFIELD EVENT

Annual Festival Enlists Noted Artists and Orchestra

SPRINGFIELD, MASS., April 17.—Plans have been completed for the Springfield Festival, which will enlist noted soloists with chorus and orchestra in a series of gala programs on May 14 and 15.

The festival will open with a concert performance of "Faust," with Mary Lewis as *Marguerite* and Léon Rothier as *Mephistopheles*.

The Boston Festival Orchestra and a chorus of 1000 school children will provide the program at the matinee on May 15. Marion Talley will be the singer at the evening concert.

The Music Festival Chorus of 350 voices and the Boston Orchestra, conducted by Emil Mollenhauer, will furnish the musical background for the artists at both concerts.

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GEORGE BOYLE

PIANIST—COMPOSER

CURTIS INSTITUTE OF MUSIC · PHILADELPHIA

"George Boyle delights in fine piano recital. Large audience at Curtis Institute thrilled by splendid performance. (Headline.)

"One of the largest audiences seen at the Institute this winter and decidedly one of the most enthusiastic. Mr. Boyle is that rara avis, a distinguished composer and at the same time a great virtuoso. As always Mr. Boyle gave much that was new to his audience, in this instance the magnificent Liszt-Busoni Fantasia and Fugue on 'ad nos, ad salutarem undam,' and a group of the modern works in the interpretation of which he is almost unique. George Boyle occupies an exceptionally brilliant position in American musical life. As a composer of striking individuality he has achieved an international reputation, as a pianist he is unquestionably one of the most interesting of his period; and as a teacher he has gathered about him a group of students and admirers whose enthusiasm recalls the vivid stories of the followers of that great disciple, Liszt, in the interpretation of whose music Boyle is preeminent in this country. He is the sort of inspiration American students stand most in need of, and in this capacity his gifts are priceless. It was a beautiful recital and fully deserved the great enthusiasm it awakened."

Philadelphia Record, Feb. 25, 1926.

"George Boyle, pianist and composer, gave the tenth of a series of faculty recitals at the Curtis Institute of Music last night before one of the largest and most enthusiastic audiences which has attended any of those concerts. The selections ranged from the gigantic Liszt-Busoni Fantasia and Fugue to Debussy's three numbers entitled 'Four le Piano.' The Liszt-Busoni makes tremendous technical demands, all of which were overcome with apparent ease. It was a fine example of the 'grand manner' of virtuoso piano-playing. Contrasted with this was the delicate atmospheric Debussy number, in which the reverse style was demanded, but which was played with equal artistry. The Chopin group was also admirably interpreted and executed. Mr. Boyle's two compositions, a beautiful Nocturne and a delightful Gavotte and Musette, were received with great enthusiasm and he had to repeat the second number. They are highly original in musical content and treated very pianistically, with a decided tendency to modern harmonization. Both are valuable additions to the modern literature of the piano."

Public Ledger, Philadelphia, Feb. 25, 1926.

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"She is a great artist, the complete mistress of song at all times. Here is a voice rich in color and exquisite tone under perfect control. She swept the audience from one feverish stage of excitement and rapture to another. She brings the magnetic charm of the opera stage right onto the concert stage."

—*Indianapolis Times*

"Marguerite D'Alvarez, one of the most noted and most remarkable singers of our day, poured forth a flood of golden tone that saturated every niche of the great hall and made the afternoon memorable."

—*Springfield Republican*

"Her conquest of her audience was complete. It was a program rich in contrasts and perfectly designed to display the dark flower of her music."—*New York World*

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Boston Greet Debut of Mary Lewis

BOSTON, April 19.—A special concert was given by the People's Symphony to raise funds for the orchestra, on Sunday afternoon, April 11, in Symphony Hall. Mary Lewis, soprano of the Metropolitan, was the assisting soloist, and Stuart Mason conducted. The program was as follows:

"Unfinished" Symphony.....Schubert
"Mi chiamano Mimi," from "La Bohème".....Puccini
"Romeo and Juliet".....Tchaikovsky
Ballata from "Pagliacci".....Leoncavallo
Caprice on Spanish Themes, Op. 34.....Rimsky-Korsakoff

The concert brought the highly successful Boston debut of Miss Lewis. Of bewitching stage presence, she proved herself also a singer of genuine merit. Her voice is warm textured and vibrant. Her vocal technic possesses smoothness and finesse. To both arias Miss Lewis brought an ardor of feeling and sympathetic imagination which captivated her audience. Three encores had to be added.

The acoustics of Symphony Hall showed off the People's Symphony to better advantage than its regular quarters. The orchestral tone was mellow and euphonious. Mr. Mason conducted his forces admirably. He was musicianly and discerning in orchestral nuance, and gave vivid readings of his music.

The Music Lovers' Club celebrated its fifteenth anniversary with a concert in Jordan Hall on April 13. Specially assisting on the program was the Framingham Civic League Orchestra, under the direction of Roy Goddard Greene. Mr. Greene conducted with authority and fine taste. His orchestra played with highly commendable skill. Maria Condé, soprano, sang a group of songs, the words of which were written by her and the music by Mrs. M. H. Gulesian who was at the piano. Hazel Clarke Leonard, violinist, played a group of violin solos, accompanied by Edith Noyes Greene. Frank Watson, pianist, played a Chopin group with clarity and understanding. Charles Pearson, baritone, accompanied by Margaret B. Richardson, revealed a warm, resonant voice in a group of solos.

Judith Litante, soprano, gave her first

Boston recital in Jordan Hall on April 14. Of special interest were numbers by Arthur Bliss and Alfredo Casella. There were also compositions by Scarlatti, Marcello, Bax, Ravel, Debussy, Purcell, Reimann, Schubert and Moussorgsky. Miss Litante proved herself an exceedingly well-schooled singer, with technical resources at easy command. Her voice in the middle and lower register is of appealing quality. She sang with clear diction. Miss Litante revealed a keen insight into her songs, which she presented with more than ordinary musical intelligence. To the humorous songs she brought a ready sprightliness. In her accompanist, Nicolas Slonimsky, the singer had an assistant of rare ability. Paul Mimart was the clarinetist in "Two Nursery Rhymes" by Bliss.

The Boston Symphony gave its twenty-second pair of concerts in Symphony Hall on April 16 and 17. Josef Lhevinne, pianist, was the soloist. Serge Koussevitzky's program was:

Prelude from Suite "The Middle Ages," Glazounoff
(First time in Boston)
Piano Concerto No. 1.....Tchaikovsky
Three "Jewish" Poems.....Bloch
Excerpts from "The Damnation of Faust".....Berlioz

Mr. Lhevinne gave an unusually soft-pitched performance of the Concerto. Not for him the usual heroics and hysteria with which many performers interpret the work. But if his reading was subdued, it was none the less expressive. The play of light and shade was subtle. Technically, the performance had virtuoso ease.

The Glazounoff Prelude, depicting a roaring sea and a contrastingly romantic episode in a castle near the shore, proved agreeable music. The excerpts from "The Damnation of Faust" were delightfully and brilliantly performed. Mr. Koussevitzky brought out the poignancy and grief of Bloch's "Poems" with rare sympathy. Especially effective was the "Funeral Procession."

Harvard Men Sing

The Harvard Glee Club concluded its series of three Symphony Hall concerts on April 15. G. Wallace Woodworth

conducted, and Frieda Hempel, soprano, was soloist. Mr. Woodworth has reason to be proud of his achievements with the Club during Dr. Davison's absence. While sustaining the fine traditions of the Club, he has not hesitated to impart his individual touch and to bring volume and gusto as well as delicacy and refinement to the singing of the young collegians. The program contained works by Palestrina, Bach, Byrd, Morley, Weelkes, Holst, Saint-Saëns, Tchesnokoff, Grétry and Handel. Miss Hempel, in two groups of German songs and an operatic aria, sang with her accustomed consummate artistry and style. Erno Balogh was her accompanist.

Howard Goding, pianist, played in Jordan Hall on April 15, presenting a program by Ravel, Auric, Schumann, Bach, Franck, Scarlatti, Debussy, de Falla, Dohnanyi and Rachmaninoff. Mr. Goding played with admirable technical fluency, with keen rhythmic sense and with feeling for tonal beauty. His interpretations were well thought-out, musically knit together and convincingly projected.

HENRY LEVINE.

Viennese Pianist to Tour U. S.

Lubka Kolesa, Viennese pianist and pupil of Leschetizky, will make her appearance in America in the season of 1927-28. She has toured Finland, Holland, Italy, Austria, Poland, Denmark, Norway, Sweden, Hungary and Czechoslovakia.

Hollywood Bowl Concerts Enlist Noted Conductors

[Continued from page 1]

able to come to the Hollywood Bowl for just three days—Aug. 3, 5 and 6, and then will return to New York.

Alfred Hertz, leader of the San Francisco Symphony, was the Bowl's pioneer conductor, and was heard also in the third season and last year. He will lead the last fortnight of the season.

The Hollywood Bowl concerts are to be held, as formerly, on Tuesday, Thursday, Friday and Saturday at 8.30 o'clock in the evening.

The old wooden benches, which caused some physical discomfort to habitués of the Bowl during previous seasons, are being replaced by 20,000 new and more comfortable seats.

Prior to the beginning of the regular concert season this summer, a dedicatory opening benefit will be given. Raymond Brite, manager of the Hollywood Bowl Association, states that two \$2 reserved section tickets to the dedicatory benefit will be given free to the first 5000 season subscribers. The season books this year, as previously, sell at \$10 for forty admissions, making each admission price twenty-five cents. According to Mr. Brite, the direct mail campaign to sell season tickets has been very successful.



"HELEN TESCHNER TAS

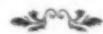
New York
Times,
March 27,
1926

the violinist, gave the last of her three recitals at Steinway Hall last evening, with the assistance of Arthur Loesser. They were heard in Nardini's E minor concerto, Beethoven's G major sonata and a sonata by Gabriel Fauré.

"In all of them, Mme. Tas acquitted herself with conspicuous ability. Her tone attracted attention for its invariably beautiful quality, joined to a technique ample and mature. A keen musical intelligence guided her interpretation, and her style was at once dignified and romantic.

"The Nardini concerto, in its three movements, gave an insight into the artist's methods. The same earnestness and sincerity gave life and meaning to the Beethoven sonata, making it sound astonishingly new and grateful to modern ears.

"Mme. Tas attacked the Fauré sonata with enthusiasm, in the rhapsodic vein, skillfully adapting herself to the change of idiom. She had the able collaboration of Mr. Loesser at the piano."



HELEN TESCHNER TAS is available for engagements on the Pacific Coast in January, 1927

For particulars, address Erminie Kahn, Management
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A Few of the Flattering Press Notices Which Will Bring About Pouishnoff's Return Next Year in Spite of Many European Offers

N. Y. Telegram, Jan. 13, 1926—"This Russian pianist is adjudged, not without reason, one of the conspicuous talents in the overcrowded field."

The World, Jan. 13, 1926—"He is an able technician and an artist of such thoroughness and such understanding that any concert of his is worthy of an audience and a sophisticated one. His art is mature and finished."

N. Y. Times, Jan. 13, 1926 (Olin Downes)—" . . . display the powers of an unusually well equipped pianist. Mr. Pouishnoff has an ample and brilliant technic and an authoritative style."

N. Y. Sun, Jan. 13, 1926 (W. J. Henderson)—" . . . his playing was generally fine, emphasizing his fine intelligence, finger technic and dynamic powers, and merited the warm applause given him."

Springfield Mass. Union, Jan. 31, 1926—"No pianist in recent years has made so great an impression as did Leff Pouishnoff."

Christian Science Monitor, Feb. 18, 1926—" . . . On all this music the pianist set the distinguishing mark of his abilities. . . . A versatile figure then, is Pouishnoff, adapting himself to various and wide ranging music. To each he gives individual characteristics. Each emerges an entity, expressive and complete."

Boston Herald, Feb. 18, 1926—"Mr. Pouishnoff played brilliantly indeed, with the remarkably clear tone he brought to a hearing last year. The sudden change of rhythm in the sonata's finale he made thrilling. Beautifully he played the Chopin prelude."

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Edited by MILTON WEIL

Published Every Saturday at 501 Fifth Ave., New York
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 MILTON WEIL, President and Treasurer; DELBERT L. LOOMIS, Vice-President; JOHN F. MAJESKI, Assistant Treasurer; LEOPOLD LEVY, Secretary.
 Address, 501 Fifth Avenue, New York

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PARIS: "Le Courrier Musical," 32 Rue Tronchet.

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Telephone 0820, 0821, 0822, 0823 Murray Hill
 (Private Branch Exchange Connecting All Departments.)
 Cable Address "MUAMER."

SUBSCRIPTION RATES (Including Postage)
 For the United States, per annum.....\$4.00
 For Canada.....5.00
 For all other foreign countries.....5.00
 Price per copy......15
 In foreign countries......15

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NEW YORK, APRIL 24, 1926

STANDARDS OF CRITICISM

WRITING in "The New Republic," Leo Stein contends that criticism of art is valueless save when it relates art to life. "The authoritative note in criticism is universal," he says, "although no one has ever justified it. And in fact authority goes no further than prestige. What the critic says is good enough for those who accept him, and is unimportant for those who do not."

"But men long for something more than this. They have an irrational desire to be right even when rightness makes no sense, and the feeling persists that aesthetic judgments are somehow susceptible of warrant. So far as the work of art is dealt with as within the frame and apart from the world in which we otherwise live, no criticism is possible that should have more authority than the 'I like it' and 'I don't like it' kind. A work of art is related to the general current of life, there is an adjustment between the two things, and the authority of criticism depends on the recognition of this adjustment."

"Art is the expression of man's knowledge of the world as seen in individual perspectives. It is the range of possessed experience made coherent and expressed in form. Like all knowledge, it is more than mere amusement only when it is assimilated."

Mr. Stein's argument applies less to music than to other arts, but it still does apply to the purely academic type of musical criticism, which is by no means rare. The academic critic refers everything back to classical standards, forgetting that what is for us classical was for its creators new

and vital. To pronounce a new composition bad simply because it fails to conform to certain precedents and breaks away from the rules of usage is to evade real criticism.

Intrinsically, a new composition is bad only when it is ill-formed, inexpressive or false in its relation to life. Of these three defects, the least important is form, unless the work is so destitute of structure as to have no recognizable design, for a new form may be so radically strange as to produce a confused impression at first. It is in its expressiveness and its sincerity that its value lies. The critic who is insensitive to the intellectual and spiritual qualities in music should not venture upon condemnation. Criticism too frequently deals with the superficial aspects of music, and neglects its vital forces entirely. Intuition is an indispensable faculty in the appraisal of music, and the critic who lacks it is at a serious disadvantage.

Such a critic may write brilliantly around and about music, and be exceedingly entertaining in the process, but inasmuch as he misses the essential meaning of compositions and fails to relate them to life, he is without authority. Music, as the most subtle and elusive of the arts, calls for subtlety in its commentators.

MUSIC AS DIALOGUE

IT was Lander's opinion that "the best writers in every age have written in dialogue." One may dismiss this as a biased dictum by the author of the "Imaginary Conversations" in support of his own claims to excellence, or one may debate the point on firm literary grounds, as the dialogue has been the medium for many great writers from Plato to Paul Valery. It is interesting to note, however, that Lander selected as the best literary form the method of writing that attains its perfection in music.

As long as music remained in its primitive stage of an unharmonized melodic line moving rhythmically, it made no advancement. It was not until the invention of counterpoint—the arrangement of two or more parallel melodies—and harmony—the sounding of two or more different tones simultaneously—that artistic development was possible. While one cannot make the narrow definition that music is dialogue in tone, one may observe that the ideal type of dialogue is expressible only in music.

In verbal dialogue, there is always the possibility of misunderstanding, as the same word may have different meanings for each of the speakers. Argument is often nothing more than dispute over phraseology. In tonal dialogue, there can be no misunderstanding, as musical speech is precise and devoid of ambiguity. What music has to say it expresses exactly and clearly. It is only in these latter days, when composers are experimenting with polytonality, that any confusion has come about in musical dialogue. And that confusion is due to argument between keys—a contention, for example, between B flat major and C sharp minor, each striving to maintain its own tonality.

When our ears have become accustomed to dissonance—the simultaneous utterance of contrary statements—we will see that even in polytonality musical dialogue is far more pellucid than verbal dialogue.

OLD INSTRUMENTS

PAGANINI'S favorite violin, which is preserved in a glass case in Genoa, was taken out recently with official sanction, and used in a concert. Several famous violinists have been permitted to play the instrument since it was carefully laid away in 1840. Permission will probably be granted more frequently, as it is said that the violin has already been slightly damaged by the larvae of a moth.

One questions the advisability of preserving instruments of this kind in museums as sentimental relics to be gazed upon by the curious. It would be better to have them in constant use, for they deteriorate steadily when left idle. The time to turn them into museum pieces is when they have lost their tone or have otherwise reached the stage of uselessness. As long as they remain sound, they should be allowed to fulfill their artistic function.

THE WANING OF JAZZ

OF the numerous indications that the vogue of jazz has passed its apogee, none is more significant than the cabled report from London that Irving Berlin has declared that he detects a change

in public taste. He is credited with the assertion that the sentimental ballad shows signs of revival, while jazz is apparently weakening.

This is an interesting comment, coming from a composer who has successfully combined sentiment with jazz. Considering his compositions as a whole, one may say that he is a sentimental writer who happened to choose the jazz idiom of expression, and who is responsible for a large part of the popularity of that idiom. If he detects symptoms of the waning of interest in that syncopated speech, he may take his testimony as that of a specialist.

Personalities



Tenor Turns Toreador

Being painted in Spanish garb was an experience of Rafaelo Diaz, tenor of the Metropolitan, during a recent concert tour of Florida. He posed for Agnes Tait, artist, in Palm Beach, and the picture roused much interest when exhibited in a leading hotel there. Mr. Diaz gave a recital before the local Society of Arts, another at midnight in the garden of Dr. Setterwhite, and in the patio of Mr. Edward F. Hutton's residence. The tenor, whose tour of Texas was postponed because of his illness, will return to Florida next season.

Glazounoff—On the occasion of Alexander Glazounoff's sixtieth birthday, celebrations were held in nearly all the Russian cities. He conducted a program of his own works in Leningrad on that occasion. Since his projected visit to America, which was later cancelled, the composer has been quietly living in Leningrad, composing.

Austral—Florence Austral, soprano, has become "pinch hitter" once again. At the last moment she rushed to Boston to sing in the Wolfsohn Thursday evening subscription series in Symphony Hall, replacing Hulda Lashanska, who was ill. Miss Austral substituted for Olga Samaroff early in January and for Charles Hackett in March.

Gray-Lhevinne—Laddie Gray, the small son of Estelle Gray-Lhevinne, violinist, was presented by the Junior Auxiliary of the Pacific Musical Society in a little piano recital in the Fairmont Hotel in San Francisco, Cal. Mme. Gray-Lhevinne is spending five weeks on the Pacific Coast previous to giving forty-seven return engagements in Ohio, New Jersey and New York this spring.

Thomas—John Charles Thomas, American baritone, during the month of April was to appear in five performances of "Parsifal," three performances of "Gwendoline," a performance of "Hérodiade," and to rehearse two new operas in Brussels. "By this you will see that I have nothing much to do," he wrote to his New York manager, R. E. Johnston. Mr. Thomas will create the rôle of Orphée in "Les Malheurs d'Orphée" by Darius Milhaud in the world première at the Monnaie in May.

Zerffi—An informal open forum on singing was held recently after a lecture given by William A. C. Zerffi, New York vocal teacher, in the auditorium of the United States National Museum, Washington, D. C. The talk was entitled "Fact and Folly in the World of Song" and was given under the auspices of Edna Bishop Daniel. Mr. Zerffi described the vocal organs and their action, using a chart and a working model of the larynx. He emphasized the danger inherent in the belief that the ear alone was a safe guide, saying that it must be aided by an understanding of the action of the throat.

Persinger—Since returning from a successful trans-continental tour, the Chamber Music Society of San Francisco, Louis Persinger, musical director, has been busy on the Coast, giving concerts from Los Angeles to Vancouver, and also in the work entailed in playing and judging, with Alfred Hertz and Frederick Jacobi, the sixty-seven string quartets submitted for the prize competition in the Ojai Festival. The organization spent the better part of four weeks in careful tryouts of these compositions submitted from all over the world. The judges were unanimous in their decision for first prize and the two honorable mentions.

Point and Counterpoint

By Cantus Firmus, Jr.

Pepping Up the Opera



SHUDDERING at the fact that "Rosenkavalier" has made its debut in the celluloid, conservative English taste pauses in indecision as to whether or not to see the film. In the end, no doubt, curiosity will conquer and artistic orthodoxy be allowed to go hang. The whole idea is so utterly utter that a writer in the *London Sackbut* ironically devotes some pages to proposing a musical comedy version of frightful dimensions, which he attributes to (we trust) a mythical and idiomatic New York impresario.

The Feldmarschallin von Werdenberg, we believe, would be one of the first to take up Jazz, though she *did* have her weepy moments.

Nowadays a face-lifting operation would save at least twenty pages of soliloquy.

And, could she be transplanted to Fifth Avenue, her rococo boudoir, we are sure, would contain all the horrors of *confiserie*, dolls which disguise the telephone, synthetic cocktails of dubious source, bonbons, etc. As for lotions—

Gusto to the Gaelic

WHILE we're about the jazzing process, we think that consecration festival play, "The Immortal Hour," which, if not gay is at least Gaelic, would benefit by a little rhythmic propulsion.

The Scenario we have in mind would be somewhat as follows:

Act I.—Adirondack Fastness. Chorus of Indian Guides, "We Lead Where Others Follow." Enter *Wet Blanket*, the Blot on the 'Scutcheon, hearing things. Aria and eccentric dance, "When the Weehauken Fairy Whistles Whine." *Etaoin*, the Linotypists' Test Line makes heavy entry, preceded by mysterious whistling chords, lowered lights and Yama-Yama Chorus. Scene and aria, "Gaelic Gurgles the Gull-Finch Glib." *King Eochaidz*, the Printer's Pi, slightly intoxicated, enters as if by appointment. He discovers *Etaoin*. Charleston Entire Company, Apotheosis.

Home to Her Mountains

SCENE 2. Easy-Payment Bungalow on the Flatbush Flats. Rain. *Elderly Commuting Pair*, engaged in sorting soft coal, amazed as Test Line and Printers Pi enter arm-in-arm. Duo, "We Weren't Expecting Guests." Exeunt all but *Etaoin* and *Eochaidz*, who sings persuasively, "I'm Looking for a Queensboro Queen Like You." Curtain, with heroine undecided. Chorus Dances in Festive Finale.

Act II.—Palace in Florida De Luxe

Suburb. Swell Party on first anniversary of marriage. Chorus, "The First Year Is the Hardest." Bridegroom looks worried, as furniture installments are due. Bride meets Handsome Stranger, *Middling*, who reveals himself as Chief Indian Guide in disguise. Air, "Come Where the Canarsie Is Curling." Heroine packs hatbag and steals away. Reprise by Entire Company, "Gaelic Gurgles the Gull-Finch." Souvenirs of the Play with all music in lobby.

Vest Pocket Grand Opera

ASYNOPSIS of all grand opera: The heroine's husband bestows his affections upon another. He is discovered by the heroine's lover and promptly strangled. Heroine then pursues dead husband's innamorata and stabs her in the stomach, after which she drinks poison and checks out. Her lover then sings himself to death and the plot ends for lack of further material.—*Line o' Type or Two*.

Higher Spheres

ALADY who, according to a theatrical weekly, three years ago was hailed as the "lark of the concert stage," has given up her stage career for evangelist work.

Her new vocation, we think, might be denominated "sky-larking."

Getting Rid of Him

"WHERE is Charles, the cornet player?"

"Studying abroad."

"Who advised him to go so far to study?"

"All his neighbors."—*Standard Player Monthly*.

Tit for Tat

"THE people in the flat above us have a crying baby."

"Get back at them," advised the agent.

"Sing."—*Louisville Courier-Journal*.

Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. **MUSICAL AMERICA** will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, *The Question Box*.

Double Fugue

Question Box Editor:

What is the distinguishing characteristic of the double fugue? H. S. G. Augusta, Ga., April 17, 1926.

The double fugue has two subjects, the exposition of the first being followed by that of the second and finally by both in combination.

???

Gilbert & Sullivan

Question Box Editor:

Which opera of Gilbert & Sullivan is considered the best?

FREDERIC TILTON.

Philadelphia, April 18, 1926.

This is to a large extent a question of taste. "Pinafore" and "The Mikado" achieved the greatest popularity, and it is in these that the team-work of the pair is best exemplified. "Iolanthe" has a good book but an indifferent score,

though containing several very fine numbers. "Pirates of Penzance" has a beautiful score but an indifferent book. Many Savoyards like "Yeomen of the Guard" best.

???

The Jodel

Question Box Editor:

How is a jodel produced? X. Berkley, Cal., April 16, 1926.

By a frequent and unprepared alternation of the chest and falsetto voice.

???

Don Quixote in Opera

Question Box Editor:

Are there any other operatic settings of "Don Quixote" besides that of Massenet, and if so, by whom are they, and when produced? GEORGE WILSON.

Brooklyn, April 18, 1926.

There are numerous settings of Cervantes' romance. Among these are op-

erated by Paisiello, Naples, 1769; Generali, Milan, 1805; Mazzucato, Milan, 1836; Macfarren, London, 1846; Boulanger, Paris, 1869; Ricci, Venice, 1881; Kienzl, Berlin, 1898; Besi, San Sepolcro, 1908; Massenet, Monte Carlo, 1910, and Pasuni, Florence, 1910. There is also Richard Strauss' tone-poem of the same name.

???

Metronome Marks

Question Box Editor:

Can you tell me when the metronome was invented? I am under the impression that it was comparatively recently, but one often sees metronome marks on quite old music. V. B.

Biloxi, Miss., April 16, 1926.

The metronome was put on the market in 1815, hence metronomic indications on music composed before that time could not be those of the composer.

???

Age for Début

Question Box Editor:

Is it possible to lay down a hard and fast rule as to the age at which a singer should make an operatic debut? I am asking on account of the discussion con-

cerning a recent début at the Metropolitan.

H.

Albany, N. Y., April 17, 1926.

No, because this depends upon the individual. You may confound persons who claim that débuts should be delayed with the fact that both Schumann Heink and Minnie Hauk made débuts at the age of fourteen (the former in the Ninth Symphony), and most of the great stars appeared in opera long before they were twenty.

???

Music Appreciation

Question Box Editor:

Is the appreciation of "good" music an indication of cultivation or not? I mean, does one have to be a person of educational background to really enjoy works by the great composers?

PHILIP D.

Providence, R. I., April 15, 1926.

There does not seem to be any rule in the matter. Many persons of little or no general education and completely without musical training, exhibit a deep and sincere fondness for music of the very highest type, while on the contrary, others with what you refer to as "background" are interested in only the most trivial music.

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CINCINNATI CHICAGO ST. LOUIS NEW YORK
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New York's Concerts and Recitals

[Continued from page 11]

Arensky and Ravel made up the first part.

Miss Heyman's combination of musicianship and pianistic talent sets her quite apart from the usual run of recitalists, as also does her choice of program. Interest more often attached to her playing than it did to the music expounded. Of the first group, while a Bacchanale of Goossens and one of two "Impressions Fugitives" by Prokofiev had a certain interest, only the "Danses des Delphes" from Debussy's first book of Preludes and the "Alborada del Gracioso" from the "Miroirs" of Ravel sent forth their ideas with definite aim and really important musical intent. Miss Heyman played the Debussy number particularly well, and it gained rather than lost by being begun sonorously instead of pianissimo, as the score indicates. The Satie of the "Sonneries de la Rose-Croix" as exemplified by the "Air du Grand Prieur" impressed again as pretty thin stuff. Satie in serious moods is unimpressive; it is sometimes fun, perhaps, to play his satiric music oneself and attempt to comply with his deliciously nonsensical directions.

Miss Heyman did all of the Skriabin numbers beautifully, especially the B Flat Minor Study from Op. 8, and "Flammes Sombres," which are more worthy of her best efforts. She was applauded by an appreciative gathering and bowed to the necessity of playing encores.

W. S.

Madeleine Herter Plays

A piano recital was given in Steinway Hall on the afternoon of April 15, by Madeleine Herter, who proved to be above the average in more ways than one. Miss Herter revealed a technic at once brilliant and solid, coloratura and dramatic, and intelligence which made even numbers of the inconsequence of Walter Niemann's "Singing Fountains" interesting. Her program included the F Minor Sonata, Op. 57, of Beethoven, which she played without undue storm and stress and thereby made it more than usually palatable. A Chopin group showed Miss Herter to be able to use her opulent tone to best advantage, and the D Minor Ballade of Brahms had a sinister atmosphere that made it quite absorbing. Pieces of Liszt, Debussy and Dohnanyi gave her opportunity to be technically facile.

D. H. A.

Johnson-Gordon-Gatewood

The peculiar throb of the Negro spiritual, plaintive or triumphant, touched the sensibilities of a large audience in Town Hall on April 6, when J. Rosamond Johnson, Taylor Gordon and Alexander Gatewood appeared in a characteristic program. Paul Robeson

and Lawrence Brown were also billed to appear, but did not, owing to the former's illness; and the others contributed extra numbers to bring the evening up to customary length.

The Messrs Johnson and Gordon made their usual effect in such songs as "Singin' Wid a Sword in My Han'," "Didn't My Lord Deliver Daniel," "Same Train," "The Old-Time Religion" and "Go Down Moses." The appealing timbre of Mr. Gordon's voice, the strongly rhythmic accompaniments and vivid singing of Mr. Johnson, were as potent as ever to evoke sympathetic response.

Mr. Gatewood, ably accompanied by Jessie Covington, sang spirituals,—"Swing Low, Sweet Chariot" and "Sometimes I Feel Like a Motherless Child" among others—more in the conventional concert manner. He was likewise successful in touching the emotions of his listeners; and supplemented his Negro numbers with a few songs of different calibre, such as Fisher's "Going Home" and "Before the Dawn" by Chadwick.

The concert was given for the benefit of the Manassas Industrial School.

D. B.

Rutgers Choral Clubs

The University Choral Clubs of Rutgers College and its allied New Jersey College for Women gave their third annual concert Friday evening, April 16, in Aeolian Hall. Howard D. McKinney led the combined clubs in numbers by Palestrina and Lvosky and in Dutch, Russian, Czech-Slovak and English folk songs. The Women's club sang alone Spross' "Fulfillment" and "Will o' the Wisp." The Rutgers Club sang Hammond's "Lochinvar." Jean Knowlton, soprano, and Harold Lambert, baritone Rutgers '24 sang solo parts with the choruses and had a group alone. Miss Knowlton was especially successful with a group of Spanish folk songs. Final numbers were Elgar's "Death on the Hills," and "Serenade." Harvey Gaul's "I Hear America Singing" and Stevenson's "May Day." The choral work showed signs of careful preparation. The individual voices were good, the harmonies excellent. There was, however, a lack of spontaneity and enthusiasm that go usually to make concerts by youthful organizations such good entertainment.

E. A.

Laura Williams Again

Laura Williams gave a very entertaining program similar to the one she presented the week before at the Art Center, Friday evening, April 16, in Chickering Hall. Most interesting were her Arabian songs in which she was accompanied by two Syrians—Shahy Ashcar, who played a "kanoun," a strange, square stringed instrument, and Naim Karazand, who played a drum-like "dur-

baka." Miss Williams herself played an Arabian guitar called an "oud" while she sang characteristic songs and rhythms of many tribes. She prefaced her Arabian numbers with songs of "a group of deserted ladies from the British Isles and America"—arrangements of Wyman and Brockway, Monroe and Schindler and Herbert Hughes. She sang "Cancion," a de Falla arrangement, two songs by Katherine Ruth Hyman for the first time in New York, and songs and arrangements by Henschel, Cecil Sharp, John Ireland, Gustave Ferrarri. Agnes Bodholdt Conover, her accompanist, had a solo group which included numbers by Stecherbatcheff, Grovlez, Leo Sowerby, and de Falla.

E. A.

New York Oratorio Society

Bach's B Minor Mass was presented by the Oratorio Society of New York, under the direction of Albert Stoessel, in Carnegie Hall on the evening of April 17, at the third and last concert of the organization's fifty-second season. Olive Marshall, Grace Leslie, Lewis James and Frazer Gange were the soloists with the chorus of 200 voices and the orchestra of the New York Symphony Society.

Performances of this Mass are not of frequent occurrence in New York—the last time it was heard here was in 1922, when the Schola Cantorum sang it, and the Oratorio Society had not given it since 1901—and the interest of music lovers was manifested in the audience that filled the hall. One felt that the generous applause was as much an expression of gratitude for the opportunity as of approval of the particular interpretation.

There were inevitable shortcomings in the performance, as there must always be, save when this extremely difficult work is given by singers completely familiar with it through unremitting rehearsals and annual presentations. It would be captious to dwell on these defects, in view of the idealism of Mr. Stoessel and the sincere efforts of the singers.

The choral singing was, on the whole, uncertain and lacking in conviction, though in certain numbers, notably "Et incarnatus est" and the "Crucifixus," it reached effective emotional expressiveness. Owing to the limitations of an evening concert period, several numbers of the Mass were omitted, and numerous small cuts were made in the score, sometimes sacrificing modulations and producing abrupt transitions foreign to Bach's style. The tempi were at times as hurried as though an interborough edition of the score were being used, and again, as in the "Sanctus," unduly retarded. Of the soloists, Miss Leslie and Mr. James acquitted themselves best in their onerous task.

B. L. D.

Harvard Glee Club

The Harvard Glee Club, G. Wallace Woodworth, acting conductor, was heard in concert in the Town Hall on the evening of April 17, with Harold Bauer as assisting soloist.

This organization, which for a number of years has held a significant position in things musical in this country, seems to have retrograded from its high estate. Having specialized to a certain extent, in interesting archaic, poly-

[Continued on page 27]



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Harold Bauer

Atlanta Opera Season Begun with Metropolitan "Aida"

[Continued from page 1]

vocal equipment and majestic stage presence. Minor rôles were well sustained by Laura Robertson, Angelo Bada and Louis D'Angelo. Florence Rudolph led the ballet.

Ever popular because of its brilliant pageantry, "Aida" provided a fitting initial work for the local series. The stage spectacle achieved an overwhelming effect in the Triumph Scene, when the spectacular ballet and stage throngs evoked the most enthusiastic applause. Chorus and ballet cooperated well in achieving a mighty finale to this act. The conductor, Tullio Serafin, was repeatedly called before the curtain with the principal singers.

The "Metropolitan Special" arrived in this city on Monday, bringing two trainloads of singers, and the large chorus and orchestra. Social events in honor of the artists are being planned. The presence here of Otto H. Kahn, president of the Metropolitan, has added to the projects for social events during the opera season. The usual barbecue will probably again have the world-famous singers among its principal guests.

Novelties Billed

The bills for the remainder of the week offer novelties and a substantial number of new singers. Feodor Chaliapin in Tuesday evening's performance of "Don Quichotte" will head a cast including Marion Telva as *Dulcinea* and Giuseppe De Luca as *Sancho*.

On Wednesday evening a double bill of "La Bohème" and "Pagliacci" will be given, the first enlisting Lucrezia Bori, Beniamino Gigli and Antonio Scotti among others, and the Leoncavallo work introducing Mary Lewis to local opera-goers, in a cast with Armand Tokatyan and Lawrence Tibbett.

"The Jewels of the Madonna," a second novelty, will be sung on Thursday night by Florence Easton, Miss Telva, Mr. Martinelli and Mario Basiola. On Friday Marion Talley will make her Atlanta debut in "Lucia." The two operas scheduled for Saturday are a matinée "Tannhäuser," with Rudolf Laubenthal making his local bow in the name part. The final bill on Saturday night will bring forward "Il Trovatore."

De Horvath to Judge Iowa Pianists

CHICAGO, April 17.—Cecile De Horvath has been asked to judge the best high school pianist in the contest to be held at the State University in Iowa City. Contestants from the entire State will be entered.



© Murray Studio

ANNA DUNCAN, leader of the Isadora Duncan Dancers, will make her first solo appearance in America on Sunday evening, May 2, in the Guild Theater, New York. Her program will be divided between dances associated with the Duncan tradition, and new numbers of her own creation.

Kober Pupils Give Recital

CHICAGO, April 17.—June Lightfoot, Treva Richardson, Grace Abraham, Florence Lacart, Cora Wagner Vroom, Lillian McArdle, Carrie Mae Diggs, Leah Edward, Elizabeth Ziegler, Lona Sethaker and Mary Ruth Craven, pupils of Georgia Kober, were heard in a piano recital in the Sherwood Recital Hall on April 6.

Benefit for Palestine Workers

CHICAGO, April 17.—Alexander Zukovsky, Joseph Vrieland, Forrest Lamont, Louise Fernald, Anna Cantor, Frances Potocka, Betty Citowa, Paul Ash and others were heard in a benefit performance given in the interest of the Palestine Workers in the Central Park Theater on the midnight of April 10.

WICHITA, KAN.—The American Legion Band, assisted by the Legion Quartet, gave a concert in the High School Auditorium recently.

PITTSBURGH EVENTS ARE WELL RECEIVED

Apollo Male Chorus Gives Final Concert of This Season

By Wm. E. Benswanger

PITTSBURGH, PA., April 17.—The Pittsburgh-Apollo Male Chorus closed its season with a concert in Carnegie Music Hall on April 8. Harvey B. Gaul conducted. There were examples of many schools of music, including American works. The soloist was Emily Stokes Hagar, soprano, who made a deep impression with her warm voice, used with great intelligence. Incidental solo parts in the various choruses were sung by Dr. Russell Kirk, George Kirk, J. Alvin Little, Ernest L. Raboch, and William J. White. The business manager of the chorus, Herman A. Meyer, was presented with a silver loving cup, in appreciation of his efforts. One of the features of the concert, was the song "Home Again" by Gertrude Martin Rohrer, composer of the new State song "Pennsylvania." The solo part was sung by George Kirk, baritone.

The April meeting of the Musicians' Club took place at the Lincoln Club on April 9. Dr. Sigmund Spaeth, critic and author, spoke on the latest developments of the modern piano. After the meeting Dr. Spaeth and Earl Truxell played piano solos.

Charles Wakefield Cadman appeared in Carnegie Music Hall on April 13, under the auspices of the Tuesday Musical Club. The program consisted entirely of compositions by Mr. Cadman, some of which he played. There were choral compositions dedicated to the

Tuesday Musical Club, with a solo sung by Elsie Breese Mitchell, soprano. Marion Clark Bollinger was at the piano. The Trio in D Major was played by Ferdinand Fillion, pianist, Joseph Derdeyn, 'cellist, and Mr. Cadman. The story of Cadman's latest opera, "The Witch of Salem," was told by Mary Jones Sherill, with solos by Anna Laura Cree and Romaine Smith Russell, sopranos, and Chauncey Parsons, tenor.

WILL TEACH IN SYRACUSE

College of Fine Arts Announces Engagement of Jacob Kwalwasser

SYRACUSE, N. Y., April 17.—The College of Fine Arts, Syracuse University, has engaged Jacob Kwalwasser, head of the public school music department of Iowa State University, as professor of public school music and piano. He will begin his new duties next September.

Mr. Kwalwasser obtained his musical education at the Pittsburgh Musical Institute, his academic degrees at Pittsburgh University, and the degree of Ph. D. at the University of Iowa. Mr. Kwalwasser taught for seven years in the Pittsburgh public schools, where he was associated with Will Earhart. As accompanist for Ernestine Schumann Heink, he made two tours.

Harry L. Vibbard of the organ department in the College of Fine Arts, and Russell H. Miles, a graduate of the College, and now organist at the Illinois State University, have been invited to give recitals at the Philadelphia Sesqui-Centennial Exposition.

Tina Lerner has been engaged as instructor in the College of Fine Arts and will take up this work in September.

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[Continued from page 25]

phonic music, the Club opened its program (that is, after the inevitable Kah Rah, "Fair Harvard") with three plain-songs and numbers by Bach and Allegri. Old music, all of this, but not interesting. The second appearance of the Club was in arrangements of choruses from Gounod's "Philemon et Baucis" and "Boris Godunoff," three "Choral Hymns from the Rig-Veda" by Holst, and some folk-songs. The final group was a Saltarelle by Saint-Saëns, a group of the Brahms "Liedeslieder" and a chorus from Handel's "Samson."

The program, all through, was a mistake. The Holst numbers are dull, and the inclusion of so many arrangements of pieces originally for female voices or mixed voices added nothing. Surely, there is enough good music written for male voices. The tone of the Club was monotonous and not always musical, due, possibly, to too much counter-tenor. The attacks and releases were clean, but there was a slushy quality about all their singing that made things sound mechanical.

Mr. Bauer played the B Flat Partita of Bach, the Schumann "Arabesque" and the E Flat Rhapsody of Brahms for his first group, and for his second, his own "Barberini's Minuet" and Sibelius' "From the North" in his arrangement, and the C Sharp Minor Scherzo of Chopin. He was given a vociferous reception. J. A. H.

Recital of French Songs

Charles Hubbard, American tenor, whose recent return from Paris was followed by a recital in Aeolian Hall, gave the first of a series of three programs devoted to songs of the modern French school, at the 66 Fifth Avenue Playhouse Friday evening, April 16. There were twenty-five numbers on the printed list, all in French, save two Spanish

songs by De Falla and Griffes' "Thy Dark Eyes to Mine." Two Slavic composers who have lived much in Paris, Stravinsky and Tansman, were among those represented, with such typical writers of the Gallic school as Fauré, Florent Schmitt, Debussy and Poulenc, and such lesser known figures as Delage, Delannoy and Fevre-Longeray. The singer was most effective in his presentation of those numbers which had a droll story to tell, such as Stravinsky's "Le Colonel." Josef Adler was the accompanist. B. B.

Polia Melides-Hermides

Polia Melides-Hermides, Greek soprano, gave a recital Saturday evening in Steinway Hall. She sang songs in six languages—German, Japanese, Russian, French, English and Greek. The first group, in German, included songs by Strauss, Schumann, Hindemith, Schubert. The Japanese song was Yamada's "Maiden's Heart"; the Russian, Gretchaninoff's "Lullaby"; the French, Weckerlin "Jeunes Fillettes." There was a group apiece for English and Greek—Turner-Salter "The Cry of Rachel," Rasbach's "Trees" and Kriens' "I Hear a Lark at Dawning" in English; Xanthopoulos' "Why," Lontos' "Two Stars" (dedicated to Mme. Melides-Hermides Samara's "Berceuse," "Mother and Son" and "Idyl" in Greek. She had a very enthusiastic audience and her singing, for the most part, merited all the enthusiasm. Her upper voice register was by far the most gratifying, her low tones tending to be conversational rather than musical. Her entire performance was marked by a sympathetic understanding of the many songs as varied as the many patches in a crazy quilt. Gladys Shailer played the accompaniments. E. A.

Young Men's Symphony

The Young Men's Symphony Orchestra, Paul Henneberg, conductor, was heard in concert in Aeolian Hall on the afternoon of April 18, with Sol Ruden, violinist, as soloist. The program began

with the "Freischütz" Overture of Weber. This was followed by the Eighth Symphony of Beethoven, and, in turn, the Bruch G Minor Concerto and Smetana's tone-poem, "The Vltava."

One cannot judge a concert of this kind by the standards of the Boston Symphony, but suffice it to say that Mr. Henneberg has done excellent work with these budding musicians, and undoubtedly not a few of them will graduate into the major orchestral bodies.

Mr. Ruden, who was heard in recital earlier in the season, played well when he got finally into his stride. The audience, needless to say, was a large one and very enthusiastic. J. D.

Levenson Presents Works

A concert of the works of Boris Levenson, Russian composer, a former pupil of Rimsky-Korsakoff and of the Petrograd Conservatory, was given with a number of assisting artists in the Little Theater last Sunday evening, April 18. Mr. Levenson's annual list showed that composer, who has been resident for a number of years in America, in a definitely modernist development. His "Moods and Episodes" for string quartet, played by Yasha Fishberg, Fima Fidelman, Mitya Stillman and Samuel Klurchko, showed a tendency to independent leading of the voices and an occasional clash of tonalities, without ever departing from the paths of tunefulness. Simeon Bellison, clarinetist, with the quartet, played an atmospheric group of numbers, which had fine qualities of ingenuity in the development of folk-rhythms and color. Mary Leavitt, soprano, gave two groups of songs, in English and Yiddish, respectively, which had strongly marked racial characteristics. The composer was applauded in a final pair of folk-songs, arranged for piano, clarinet and string quartet. G. D.

Martha Graham Dances

Considerable exoticism was conveyed in the dance recital given by Martha Graham, a dancer formerly associated with Ruth St. Denis and now an instructor at the Eastman School, in her recital at the Forty-Eighth Street Theater last Sunday night, April 18. Miss Graham was assisted by Louis Horst, pianist and

composer, some of whose songs were given as an interlude by Mabel Zoeckler, soprano. Three young dancers, Evelyn Sabin, Thelma Biracree and Betty MacDonald, appeared in a series of dances. Miss Graham was a graceful and bizarre figure, sometimes calling to mind a piquant mannequin in the modern style from a Fifth Avenue window. Her interpretations of music ranging from the Romantics to such moderns as Satie, Ravel, Scott, Goossens and de Falla were in many instances striking in plastic qualities and were always intriguing on the sartorial side. Hers is, in the last analysis, an art of mime and posture, varying radically from the old-time ballet school, as well as from the "expressive" school of Duncan and others. The three young dancers made a particularly strong impression in "The Marionette Show," a symbolic piece, portraying a tragic love triangle, enacted with jerky, puppet-like movements. This number was repeated. Mr. Horst was called to the stage to bow with the dancers. R. M. K.

Mischa Elman's Last

For his last recital of the season, and his last also for two years, it was announced, Mischa Elman, who has been heard in concerts with his quartet as well, gave a program of more or less "favorites," which a Carnegie Hall audience applauded riotously on Sunday

[Continued on page 28]

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Nation's Supervisors Meet in Detroit to Discuss Problems of School Music

[Continued from page 1]

convention sessions, musical demonstrations and a banquet. The keynote of the convention was struck by Howard Hanson, composer and director of the Eastman School. Speaking at the afternoon session in Orchestra Hall, Dr. Hanson said in part:

"The public schools hold the key to the musical future of this country. Our music supervisors have in their power the development of future American composers. The music supervisor is frequently the strongest influence in the community. More progress in musical education is made through this system of public instruction than through all other sources."

Among those who read papers on problems of the supervisor were Edgar B. Gordon, of the University of Wisconsin, and president of the Conference; Will Earhart, Director of Music, Pittsburgh, and Dr. Thomas H. Briggs, of Teachers' College, Columbia University.

The musical events of the day included an organ recital by Palmer Christian, of the University of Michigan, Ann Arbor. Illustrating the training in part-singing, the Pauline Avenue Public School Choir of Toronto, under Duncan McKenzie, gave a program of British music. The Glenville High School Choral Club, of this city, sang under the leadership of Griffith J. Jones.

The events of the opening day culminated in an informal banquet given at Masonic Temple. Ossip Gabrilowitsch, conductor of the Detroit Symphony, was toastmaster. Edith Rhetts, chairman of "Detroit Night," introduced the leader. He welcomed the members of the Conference, saying: "The musical future of the country is in your hands."

Addresses of welcome were given by John C. Kendel, State Director of Music; Jeff Webb, manager of the Detroit Symphony; Mrs. Carl Chamberlain, musical chairman of the General Federation of Women's Clubs; Samuel C. Mumford, president of the Board of Education; Victor Kolar, assistant conductor of the Detroit Symphony; Mrs. John C. Newberry, and Edgar A. Guest, poet. The response was made by President Gordon.

Music at Banquet

Music at the banquet was provided by Mrs. Georgia R. Baskerville, pianist, and Muriel M. Kyle, soprano, both members of the Tuesday Musicals, the latter with Margaret Mannebach as accompanist. The Detroit Chamber Music Society presented the Detroit String Quartet. The Fine Arts Society gave a divertissement, entitled "Familiar Quotations." Old American dances by the guests and informal singing, under

George Oscar Bowen, were a feature.

On the second day, April 13, the morning session at the Book-Cadillac Hotel included the reading of papers on musical contests by Ethel Nightingale, organizer of the National Federation of Women's Institutes in Great Britain, and by E. H. Wilcox, of Iowa University. The day's discussions related generally to contests and festivals. In the afternoon, Edith Rhetts lectured on "The Ring," illustrated by Victor Kolar and the Detroit Symphony. The Ypsilanti Normal Choir, led by Frederick Alexander, entertained the delegates that evening in Cass Technical High School. Wednesday was devoted to school demonstrations and lectures on a wide variety of subjects. Features of the afternoon were demonstrations on the subject of orchestral class work and in string and wind instruments.

Symphony in Russian List

The Detroit Symphony gave an all-Russian list, with Mr. Gabrilowitsch appearing in the double capacity of pianist soloist and leader. He played Rachmaninoff's Second Concerto with superb technical skill. The accompaniment was provided by Victor Kolar. The orchestral works, led by Mr. Gabrilowitsch, were the Introduction to "Khovantchina" by Moussorgsky, the "Scheherazade" Suite of Rimsky-Korsakoff and Glinka's Overture to "Russlan and Ludmilla." Many visiting supervisors and others attended the concert and extended a warm welcome to the leader and his men. This was the last concert of the season's subscription series.

Choral and instrumental music in the schools occupied Thursday. That evening there was a formal banquet at the Hotel Book-Cadillac, at which Mrs. J. J. Carter, of Hollywood, Cal., was the principal speaker. In the afternoon the All-City High School Orchestra gave a concert in Cass Technical High School. A feature of this concert was the appearance of Judith Sidorsky, thirteen-year-old pianist, as soloist in the Allegro from Mozart's Concerto in C Major. The orchestra, selected from the high school ensembles of the city, numbered hundreds of players.

The last of three concerts to demonstrate the musical work in local schools was held in the morning of April 16 at Cass Technical High School, under Clara Ellen Starr, supervising instructor of intermediate music. The All-City Intermediate School Orchestra played. Chorus of more than 350 singers were also heard. Charles L. Spain, deputy superintendent of schools, spoke of the platoon system.

A feature of the final day was the concert given by an orchestra of more than 200 players selected from the High

School orchestras of many States by Joseph E. Maddy, head of the public school music department of the University of Michigan. Mr. Gabrilowitsch and Mr. Maddy led the concert in Orchestra Hall. The program listed works by Beethoven, Schumann, Schubert and others.

The Detroit Chamber Music Society gave a program at the Book-Cadillac Hotel in the morning. Sectional meetings prevailed during the day with the final business session at the Book-Cadillac in the afternoon.

Sectional meetings were led by Russell V. Morgan, Cleveland director of instrumental music, in that subject; Oscar Demmler, of Pittsburgh, harmony; and Frank Beach, of the Kansas State Teachers' College, rural music.

Harry Seitz, head of the music department of Central High School, gave a voice teaching demonstration at the Statler. Among the speakers were Father Finn, leader of the Paulist Choristers, who gave several talks on choral music during the week; William Breach, of Winston-Salem, N. C., and Frantz Proschowsky, New York voice teacher.

In the evening the delegates heard a concert of international folk music in Cass Technical auditorium, arranged through the courtesy of the International Institute of Detroit. This program was first given in Orchestra Hall last Saturday evening and repeated Friday night as the termination of the supervisors' conference.

Sing "Monk of Toledo" Excerpts

PORTLAND, ORE., April 17.—At the April luncheon of the Portland district of the Oregon State Music Teachers' Association, selections from E. Bruce Knowlton's opera "The Monk of Toledo" were sung by J. McMillan Muir, Gladys Brumbaugh and Leon D'Elmond, with Mrs. Knowlton at the piano. Solos were given at a tea of the Alumnae of Reed College by Arthur Johnson, tenor; Bernice Alstock, contralto, and Helen Harper, violinist, accompanied by May Van Dyke Hardwick and Alice Johnson. Trios were given by Frances Pozzi, harpist; Margaret Laughton, flutist, and Prospero Pozzi, 'cellist. J. F.

New York's Week of Concerts

[Continued from page 27]

afternoon, April 18. There was the Bruch G Minor Concerto, the Bach Chaconne, Beethoven's first Sonata in D, Saint-Saëns' "Rondo Capriccioso," a Brahms-Joachim Hungarian Dance and others. Mr. Elman was in a genial mood and played his numbers with unwonted enthusiasm. His tone of molten gold has rarely sounded to better advantage; the Andantes took on new beauties because of it. Technically, he was always master of his material, an especially notable achievement being the Saint-Saëns number. Possibly the loveliest single bit of the afternoon was a ravishingly beautiful performance of a Largo by Gluck. Liza Elman collaborated in the Sonata, and Josef Bonime was the regular accompanist, both doing artistic work. Mr. Elman's hearers filled every seat. I. V. H.

Will Rogers and De Reszke Singers Delight Carnegie Audience

Will Rogers, with the De Reszke singers, appeared in a benefit recital for a Hebrew charity on the evening of April 11, in Carnegie Hall. Mr. Rogers kept the audience in the usual gale of laughter. Between his appearances, the De Reszke singers, or rather, three of them, one being ill and unable to appear, were heard in varied groups of songs ranging from classical numbers to sea chanties, Negro spirituals and Irish folk-songs. The three singers taking part were Floyd Townsley, Erwyn Mutch and Harold Kellogg. The audience was a large one and loud in its applause.

Grace Demms Changes Church Post

Grace Demms resigned her position with the Central Presbyterian Church on Feb. 1 and has contracted to sing in the Broadway Presbyterian Church after May 1. Miss Demms, in the meantime, is substituting at the Middle Collegiate Church. She will give an Aeolian Hall recital in the fall.

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—brought to the attention some of the *most beautiful Bach playing* of the season. He approached Bach from the emotional side; he gave warmth to the melodic phrases, made of them curves instead of straight-lined masses; caused the music to be human instead of merely impressive.—CHICAGO JOURNAL.

—entered upon the *Cesar Franck prelude, chorale and fugue* with feeling. He not only played it but he made it a live thing. One was compelled to yield to it, to forget that it might be merely a succession of notes.—CHICAGO TRIBUNE.

—was distinctly happy in the closing group of modern pieces by *Ravel, Debussy, de Falla and himself*. There was technical finish and fluency, neatness of touch and spirit. His own "While the Piper Played" proved very agreeable, and his "Arabesques" afforded the scheduled list a close of considerable brilliance.—NEW YORK HERALD TRIBUNE.

His performance of *Schubert* was of rare delicacy and rhythmic grace.—LONDON DAILY TELEGRAPH.

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WEEKLY SURVEY OF EUROPE'S MUSIC



Pfitzner Honored in Vienna Opera and Concerts

VIENNA, April 5.—The weeks before Easter were full of activity, as far as musical life and events were concerned. The quality, as usual, did not equal the quantity; but, truth to tell, Vienna in the last month has again at least attempted the appearance of a music center.

Even our somewhat lethargic opera showed signs of life. There, as at the Burgtheater, they still speak of a managerial crisis. The directors act as though there were no longer a problem, and that, in the end, is the cleverest and happiest solution. The Opera recently invited Hans Pfitzner to direct and conduct a revival of his "Palestrina," as well as his youthful opera "Rose vom Liebesgarten," here.

"Palestrina" has been one of the best productions of the Vienna Opera in recent years. Naturally such a work cannot appear often in the repertoire, certainly not more than two or three times a year. But that, at least, has always happened in Vienna. Pfitzner's new production could not, of course, be more than a refurbishing. Its performance was a credit to the poet-composer, and the impression of the work—which appeals strongly to the German-speaking countries—was as fine as ever, and if possible even better.

Reviving Memories

There was much more work necessary for the revival of "Die Rose vom Liebesgarten," which had its first production on the tiny stage of the opera house in Elberfeld under Hans Gregor. The Vienna Opera—in those days still the Royal Opera—produced the work under Mahler in 1904 in an inimitable way, and one which remains unforgettable in the memory of those who saw it. It was a moving spectacle, after so many years, to see the survivors of those days again in the theater, music lovers who then, and in the following years, did not miss a single performance.

Of the original cast only Richard Mayr, the well-known bass, appeared in the revival. The whole thing seemed to us, those of us who were of Mahler's generation, as though we were spectators of our own youth. There was none of the disappointment, which had been feared, in a work which so obviously stems from Wagner; on the contrary, it was a musical experience. The music of this work—the text suffers under a buried romanticism and a sentimental symbolism—seemed, in spite of everything so full and alive that even the younger generation was moved by it and acclaimed the composer boisterously. The production was very good, particularly in the beautiful tone of the orchestra on both evenings, and in the immediately perceptible fact that Arnold Rosé again occupied the concertmaster's chair.

Pfitzner, during his visit to Vienna, also took part in two concerts. In one Mayr sang Pfitzner's songs and the Sedlar-Winkler Quartet brought out his newest chamber music work, Op. 36. It is a very interesting piece, which in its harmonies brings Pfitzner theoretically nearer to the much disputed new movement.

Korngold's Transition

It is also noteworthy that Erich Korngold, in his new songs which were sung by the contralto, Rosette Anday from the Opera, has gone over markedly to the left. These songs seem an indication of the development of Korngold and of the style of his new opera, of which the scoring is now complete. The new string quartet by Franz Schmidt, the director of the Musikakademie who has composed some operatic music, does not leave the bounds of the romanticism of his earlier works; but in spite of that, or perhaps, because of it, it seemed a pleasing and melodious piece.

The Opera also revived, for a ballet evening, Richard Strauss' "Schlagobers," which was rather unkindly handled at its premiere two years ago. The revival proved that Strauss was wronged at that time. "Schlagobers" does not stand with Strauss' great works, but the music is certainly melodious and interesting, and obviously comes from the



Hans Pfitzner and a Scene from the First Act of His Choral Opera "Palestrina," Showing the Old-time Composer Inspired by a Choir of Angels to Write a Mass

pen of a musician who is more than contemporary.

The film of "Der Rosenkavalier" has also just been shown here. It had its premiere in the Konzertsaal, under the baton of Strauss' pupil, Karl Alwin, who, with Otto Singer, made an apt arrangement of the operatic score to accompany the film. There is no suggestion of a potpourri about it, but rather an impression of skillful condensation of big musical pictures. The film itself is not a work of art in the genre of the opera, but it is a praiseworthy attempt to achieve film music through an appropriate subject.

In the Volksoper, they have retired within the bounds of the conventional repertoire and have only given one new work, "Das Bildnis der Madonna" by Marco Franck, first produced by the Staatsoper last year. The economic difficulties of the Volksoper are as yet unsolved, but some definite step must be taken before the summer.

"Wozzek," the most interesting work of the Austrian composer, Alban Berg, has been given in the Berlin Staatsoper ten times in the last three months. In Vienna they do not even consider its production. It was a laudable effort, therefore, on the part of the critic Dr. Bach, organizer of the Arbeiter-Symphoniekonzerte, to allow us to hear three fragments from Berg's opera in the Konzerstaal under Dr. Heinrich Jalo-wetz, a young conductor from Cologne. Despite the fact that the scenic illusion of the stage production was lost, the work had enormous success. Dr. Jalo-wetz is an Austrian, well-known in Vienna through his work at the Volksoper, where he conducted until recently. The operetta theaters have given two

new works, with all pretentiousness. One, "Die spanische Nachtigall," by Leo Fall, was new to Vienna. It is delightfully scored and, for light music, remarkable. The other operetta, "Die Zirkusprinzessin," is by Emmerich Kalman, the composer of the very successful "Gräfin Marizza." The success of its premiere makes it seem likely that "Zirkusprinzessin" will follow in the steps of "Marizza" on a tour around the world.

In the field of oratorio, Schumann's "Paradies und Peri" under Nilius and the perennial "St. Matthew's Passion" under Klenau, were given excellent performances, with soloists of the first rank.

The sensation of the recital halls was the concert of Pablo Casals, 'cellist, who returned to Vienna after an absence of many years and again enjoyed the unparalleled triumph which, as a Viennese favorite, he experienced long ago.

Stravinsky, after a series of complications, finally appeared in Vienna where he aroused enormous interest and was given a rousing reception. Stravinsky played his piano concerto at a Dirk Foch concert, where the program also included his "Petrouschka" and "Fire-bird" suites. His appearance was the signal for a succession of artistic and social events.

Among the many pianists who have played here, Julius Herz and Erny von Lamadin stood out, as well as the very gifted Lilly Kraus. But they are all young and growing and have yet to develop fully.

Among new compositions, I would call attention to an orchestral idyll by Josef Marx, which is pastoral in character, a tender and melodious piece, and to a new piano concerto by Langstroth,

an American who lives in Vienna. This concerto is a brilliant work which marked Angelo Kessissoglou, who gave it its first performance, as a gifted pianist. DR. PAUL STEFAN.

Opera by Weill Has Première in Dresden

DRESDEN, April 5.—A twenty-minute ovation followed the first performance at the Dresden Opera of a new one-act work, "The Protagonist," by Kurt Weill, a very talented composer of twenty-five years.

Interest was lent the occasion by the fact that Kurt Taucher, the tenor, returning from his winter's engagement at the Metropolitan in New York, sang the title rôle with much success.

Weill's music is modern, with evidences of Stravinsky and the atonalists, but the composer has retained a striking individuality. An extremely complex polyphonic style is exhibited, with, however, a pronounced element of singable cantilena.

The story, based on a play by Georg Kaiser, tells of the visit to an English village of a traveling troupe of actors, headed by the *Protagonist*. The latter's sister, his particular idol, during the performance of a pantomime at the command of a Duke (the period is in the Renaissance), reveals by her evasions a love affair, and the maddened showman, in a frenzy, throttles her.

There is an element of "play within a play," as the real story is enacted against the background of a stage representation, somewhat as in "Pagliacci."

The performance, under Fritz Busch, was a striking one.

Russians Give "Boris Godounoff" at Paris Opéra

PARIS, April 6.—A company from the Moscow Opera gave a performance of "Boris Godounoff" here last week in Russian. Foreign languages on the stage of the Opéra have, until now, been practically forbidden, but the success of the Russians has converted at least the critics to the principle of producing opera in its native tongue. Platon Zessewitsch was an impressive Boris and the other rôles were taken by artists hitherto unknown in Paris, who, by the excellence of their work, demonstrated that they were artists of importance at home. Alexander Kitchine conducted the performance.

New Operas to Be Produced in Germany

BERLIN, April 5.—Among the opera premières scheduled for the spring season in Germany are, Serge Prokofiev's "Der feurige Engel," to be given in Berlin under Bruno Walter; "Cadillac" by Paul Hindemith to a libretto from E. T. A. Hoffmann, for Berlin under Erich Kleiber; "Der Golem" by Eugen D'Albert at Frankfurt-am-Main, and "Der Feind Seine Liebe," by Hermann Grabner at Arnstadt.

Monteux to Conduct in Russia

AMSTERDAM, April 5.—Pierre Monteux, former conductor of the Boston Symphony, has been engaged to lead concerts in Moscow, Leningrad, Stockholm and Berlin this year. He has been reengaged for the Concertgebouw Orchestra here next season.

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Boston Activities

April 17.

A contest for school bands and orchestras, open to public, private and parochial educational institutions, is scheduled for May 22 with a demonstration on Boston Common. There will also be a street parade and a festival in the Arena, with massed bands and orchestras numbering nearly 2000. Entries for both the contest and festival have come from as far away as Waterville, Me., and it is expected the attendance will exceed that of last year, when forty bands and orchestras from thirty-eight New England towns and villages joined.

The affair is under the auspices of the New England Festival Association, in cooperation with the Boston Civic Music Association and the Advertising Club. Prizes have been donated by individuals and firms, in addition to which the National Bureau for the Advancement of Music offers silver and bronze trophies. Silver and bronze medals are also offered.

Margaret McCarthy of Brookline graduated from the Copley Square Studio of Music, Willis Hutchins, director, on April 12. A fine program of violin selections was given in the recital hall in the Pierce Building before a large audience. Miss McCarthy's playing was brilliant. The following program was rendered: "Chants Russes" by Lalo, Sarabanda by Bohm, Arensky's Trio in D Minor, the "Nouvelle Fantaisie" of Sarasate and Kreibig's Trio. Miss McCarthy was assisted by Dorothy Fraleigh, 'cellist, Julia McCarthy, pianist, and S. Harrison Lovewell, accompanist.

Charles Repper, pianist and composer, leaves on April 19 for Louisville, Ky., where his "Penny Buns and Roses" will have an elaborate performance on April 27. Mr. Repper was heard in the College Club on April 10 in a program of his own compositions. A representative audience was generous in its applause.

The Brockton Symphony, which has been rehearsing weekly under the direction of T. Francis Burke, will make its public debut in the City Theater on May 2, the opening of National Music Week. J. Frank Beal is chairman of the board of trustees. Mr. Burke is organist and choirmaster in the Cathedral of the Holy Cross, this city.

The Woman's Charity Club, at its thirty-eighth annual breakfast in the Hotel Somerset, heard an interesting musical program arranged by Mrs. William H. Converse. Amelia Lueck Franz pleased with soprano songs. Mina G. Del Castillo played artistic accompaniments.

Gladys de Almeida, soprano, with Henry Levine at the piano, gave a noteworthy musicale in Steinert Hall, under the auspices of the Women's City Club, on April 13. Miss de Almeida sang with poise and charm compositions by Manne, Clarke, La Forge, Repper, Banstock, Debussy, Bax, Schindler, Respighi,

Granberry School Pupils Give Recital

A unique recital was given by the Granberry Piano School in Carnegie Hall on April 17 before an audience which crowded the body of the Auditorium. One hundred and eight pupils performed in groups of eight, fourteen and twenty-one. There were also solos by the juniors: Jean Flamhaft, Robert Ludwig and Ellen McCann; and, in the advanced class by Amalya Sartorelli, Barbara Hodgson, Kenneth MacIntyre, Charlotte Rado-Gabor and Beatrice Anthony. All showed talent, in which clean technic, rhythmic sense and dynamic shading were noticeably present. The ensemble numbers were conducted by Mr. Granberry, who led the performers effectively. Mary Craig, soprano, lent variety to the concert by singing the Waltz from "Romeo and Juliet" and two old ballads.

G. F. B.

Engel, Foote, Watts and Hageman; also a group of Portuguese, Russian and Spanish folk-songs. Mr. Levine played masterly accompaniments, as he always does.

W. J. PARKER.

Good Music Is Easily Grasped When Original Inspiration Is Reached



Louis Siegel, Violinist

BOSTON, April 17.—Louis Siegel, violinist, with Jessie Miller (Mrs. Siegel) as accompanist, has had a notable season under the management of A. H. Handley. In Billings Hall, Wellesley College, early in February, he was acclaimed both for his masterly playing and the novelty of his program.

Born in Indiana, Mr. Siegel was taken abroad at the age of seven. At sixteen, he was graduated from the Conservatory of Liege, where he won the highest honor—the gold medal with "grande distinction." Eugene Ysaye was a member of the jury, and so great was this master's interest in the young violinist's career that he directed the orchestra for Mr. Siegel's debut in both Brussels and Berlin.

Mr. Siegel believes that good music is easily understood by everyone, if the original inspiration is reached. This, he contends, is recorded definitely in the music itself. To the student of music, he says, discovery of this is enough for appreciation; but to convince the listener, it is necessary for the artist to reveal the inspiration. Then alone does the listener experience a true response to the composition.

Mr. Siegel has proved this claim at classes in interpretation which he has held for four years.

Mrs. Siegel's cooperation at the piano is very valuable. Her work at all times is capable and artistic. W. J. PARKER.

NEW HAVEN FORCES END ACTIVE SEASON

Other Musicians Appear in Concerts of Varied Character

By Arthur Troostwyk

NEW HAVEN, CONN., April 17.—The New Haven Symphony, David S. Smith, conductor, gave its concluding concert of the season in Woolsey Hall on a recent Sunday afternoon. Emmeran Stoeber, 'cellist, was the assisting artist, playing Boellmann's "Variations."

The orchestra's numbers were the Overture to "Oberon," Brahms' Symphony No. 3, Saint-Saëns' "Phaeton" and the "Hungarian" March from "The Damnation of Faust."

A responsive audience derived much pleasure from this concert. The orchestra's performance in the Brahms work, was particularly brilliant.

Emmeran Stoeber gave a musicianly interpretation of the "Variations."

The Horatio Parker Choir, David S. Smith, conductor, gave its second concert in Sprague Memorial Hall on April 14. A feature of the evening was a group by local composers—David S. Smith, Walter R. Cowles and Horatio W. Parker. The work of the choir, as on all previous occasions, was delightful. H. Frank Bozyan was at the piano.

The last of the expositions of classical and modern chamber music for the season by Arthur Whiting was given in Sprague Memorial Hall recently. Mr. Whiting was at the piano and was assisted by the Hartmann Quartet. The Quartet was heard in Mozart's E Flat

Samuel to Give Last Recital of Season

Harold Samuel will give his fourth and farewell piano recital for the season in Town Hall on the evening of April 27, when he will play an all-Bach program, including the Chromatic Fantasia and Fugue, the "Italian" Concerto and several preludes and fugues. The day following, Mr. Samuel will return to Europe.

Quartet, Schubert's "Death and the Maiden" and the Quartet in C Minor by Fauré.

Lynnwood Farnam was heard in a recital on the Newberry organ, in Woolsey Hall, recently.

Boston Symphony Heads List of Concert-Givers at Yale

NEW HAVEN, CONN., April 17.—The concluding concert in the series of five under the auspices of the Yale School of Music and the management of Rudolph Steinert, was given in Woolsey Hall recently by the Boston Symphony, Serge Koussevitzky, conductor. The orchestra played works by Vivaldi, Beethoven, Bloch and Wagner. A capacity audience was in attendance.

A piano recital was given under the auspices of the Yale School of Music by Myra Hess in Sprague Memorial Hall. The artist played superbly compositions by Bach, Brahms, Debussy, de Falla and Schumann.

Frank Bozyan, of the Yale School of Music faculty, gave the first in a series of two recitals on the Newberry organ in Woolsey Hall.

The third informal recital by students of the Yale School of Music was given in Sprague Memorial Hall recently.

ARTHUR TROOSTWYK.

Fay Foster Trio Heard in Concert

A concert given by the MacDowell Club on April 11 enlisted the services of Fay Foster, soprano; Paul Dogeureau, pianist; Allan Lincoln Langley, composer; a string quartet composed of Nikolai Berejowsky, Mischa Muscanto, Otto Van Koppenhagen and Mr. Langley; and the Fay Foster Trio, consisting of Josef Bergé, baritone; Jean Gravelle, bass-baritone and Miss Foster. Mr. Dogeureau played a group of pieces effectively; the Quartet was heard in an interesting String Quartet in B Flat, Op. 39, by Mr. Langley, and some Spanish folk-songs, arranged by Miss Foster, were finely sung in Spanish costumes, Miss Foster making a charming picture. This trio of singers will appear in Atlantic City on May 31.



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CHICKERING PIANO

Chicago's Concert Week Enlivened by Debuts

CHICAGO, April 17.—Pianists somewhat predominated in Chicago concert halls during recent days, as the first weeks of spring brought a slight slackening in the rush of recital-givers. Among important debuts in this city during this period were those of Anne Thursfield, English soprano, and Alfred Blumen, Viennese pianist. Several ensemble lists of superior worth were also given.

Blumen Makes Début

Alfred Blumen, a young Viennese pianist of distinguished attainments in Europe and in South America, where he toured as soloist with the Vienna Philharmonic under Richard Strauss, made his American debut in the Playhouse on April 11. He is an artist of skill, a thoughtful and individual interpreter. His program included Stradal's arrangement of the debated organ concerto in D Minor, which the soloist attributed to Wilhelm Friedemann Bach; the Liszt Sonata; Debussy's "Reflets dans l'Eau" and "Feu d'Artifice;" a new "Herbstlegende" by Max Reinhardt's associate, Pancho Wladigeroff; Rachmaninoff's G Minor Prelude, and selections from Chopin.

It is difficult to say whether the basis of Mr. Blumen's playing is his splendid

technic or his searching, though reposeful nobility of style. He seems to belong to the virtuoso category, but never carries forcefulness too far. The new composition by Wladigeroff was pleasant, and in the nocturne style.

Guy and Lois Maier received much praise at their first two-piano recital in Chicago, given in the Princess Theater on April 11. The program was intended "for young people of all ages." It included music Mr. Maier had already played here in association with Lee Pattison, and shorter pieces of delectable character. These were played with brisk spirit and in excellent ensemble. Mr. Maier ended the recital with a solo—the piano version of John Alden Carpenter's "Krazy Kat."

Clarence Loomis' "Missouri" Suite, a remarkable work which combines great native appeal and dexterity of development, was listed with the "Elegie" from his 'Cello Sonata on the program given with the composer's assistance in the Studebaker Theater Sunday afternoon by Hans Hess. Mr. Hess, one of the ablest of Chicago musicians, played with encompassing skill, beauty of tone and discerning style.

Pianist's First Recital

Adelaide M. Zimmerman, pianist, made her debut April 11 in Lyon and Healy Hall, displaying excellent technic and tasteful style in such exacting music as the Handel-Brahms Variations and the twenty-four Preludes of Chopin. She was assisted by Howard Buckley, a tenor with a fine voice and expressive delivery.

Rosa Pearson-Burgeson, Mary Peterson and Signe Mortenson, who comprise the Northland Trio, of this city, gave a farewell concert in Orchestra Hall April 11, before setting out for a tour of Sweden. These young women, who sing in meticulous ensemble, were assisted by Ebba Sundstrom, violinist, and Harry T. Carlson, organist. Dr. C. G. Wallenius, Swedish Consul in Chicago, made an address.

Anne Thursfield, English soprano, made her first local appearance in the foyer of Orchestra Hall on the afternoon of April 12, singing one of the most interesting programs of the season in unique fashion. Her voice is of glistering quality, and she uses it with

less suggestion of professional vocalism than of creative artistry. She seems to seek subtleties of mood which escape the ordinary singer, and while her performance seldom had large emotional sweep, there was an individual style. Isaac Van Grove played the accompaniments.

The Gordon String Quartet played in the Field Museum on April 11, continuing the free series inaugurated there this spring by Mrs. F. S. Coolidge. The Quartet played with its accustomed admirable ensemble, including the Brahms D Flat Quartet, Griffes' Two "Indian" Sketches and other music on a program in which the memory of Franz Kneisel was honored.

Elgar's "Olaf" Sung

Elgar's "King Olaf" was sung by the Apollo Musical Club in Orchestra Hall on April 12, under the leadership of Harrison Wild. The splendid chorus was assisted in one of its best performances by Helen Newitt, Arthur Boardman and Bernard Ferguson, who contributed solo work of fine quality. Robert Birch, organist, and the Chicago Symphony supplied the accompaniment. A large audience heard the imposing work with much interest.

Imposing Choral Concert

One of the most imposing choral concerts of the season was given by the Marshall Field and Company Choral Society in Orchestra Hall on April 14 under the accomplished leadership of Thomas A. Pape. These singers have ordinarily introduced large choral compositions in the most recent of their annual concerts. This season, the twentieth of their existence, they chose instead a miscellaneous program of diverting character, and expended upon it the same finesse, vigor and authority which have marked their more ambitious undertakings. No local chorus sings with greater flexibility, and none, it may be added, attends to the physical details of stage ornamentation and program printing with more elegance.

Arthur Middleton, appearing as guest soloist, sang a variety of baritone songs and arias with the keen intelligence which makes him one of the most forceful stylists on the concert platform. Maren Johansen, a young Chicago so-

piano, sang the solo part of Schubert's "Allmacht" with a fresh and pleasant voice. Grace Towse, Fredenhagen, pianist, and Allen Bogen, organist, provided the accompaniments.

Laura E. Butts, a young contralto with a beautiful voice, was heard in the Fine Arts Recital Hall on April 15 in company with Pearl Appel, a young pianist with mature taste and reliable skill. Helen Leefelt was the accompanist.

The Mendelssohn Club sang in Orchestra Hall on April 15, displaying admirable spirit under the discerning leadership of Calvin F. Lampert. Frederick Millar, an excellent bass, was soloist. He did good work in two capital examples from the pen of Charles Villiers Stanford. Frederick Schaeffer played the accompaniments.

Roberta Dodd Crawford, soprano, with a voice adaptable both to music from "L'Africaine" and "Mireille," sang to the satisfaction of the audience which attended her debut in Kimball Hall on April 15. Her tone is of exquisite quality at its best, and her readings were marked by constant vivacity.

The Wennerberg Male Chorus of Augustana College sang in Orchestra Hall on April 16 under the leadership of A. Cyril Graham, who has brought the young collegians under his charge to a fine and responsive state of musicianship. Rollin Pease sang the Prologue to "Pagliacci" and other music with breadth and dignity of style. Clifford Julstrom, violinist, and Eskil Randolph, accompanist, were also heard in solos.

Cathryne Bly Utesch, a young soprano with a voice of liquid purity, delighted an audience in Kimball Hall on April 16. Isaac Van Grove was the accompanist.

Grace Nelson, who played in Lyon and Healy Hall on April 16 under the auspices of the Gunn School of Music, is only fifteen years of age, but her performance of music by Beethoven, Liszt and Chopin showed her to possess scintillant technic and mature understanding.

EUGENE STINSON.

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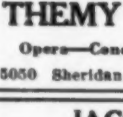


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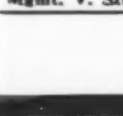


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CHICAGO MUSICAL COLLEGE OFFERS NORMAL COURSES

Instruction to Teachers Will Form Important Part of Summer Master Sessions

CHICAGO, April 17.—The Chicago Musical College will include in its summer master term curriculum intensive work in the normal department. Julia Lois Caruthers, who has directed the piano normal course for several summers, will again head a corps of experienced teachers. An added feature will be training under Alexander Raab.

Miss Caruthers will include in her course the work to be done in kindergarten and primary classes, and will lead from this basis to principles involved in the highest grade of vocational study. Training under her supervision will include ear training, the fundamentals of chord progression, rhythm, composition and methods of teaching. Lectures on graded class work will be a feature. Class work in technic, harmony and dictation will also be given.

Mr. Raab's repertoire, interpretation and teacher's classes will be devoted to

the study and performance of classical and modern music, in which a survey of the field of piano literature will be made.

The normal course in the violin department will be supervised by Max Fischel, a pupil of César Thomson. Under him will be taught the history of violin playing, a study of the violin as an instrument, ear training, technical problems, methods of teaching, interpretation, memorizing and violin literature. Ray Huntington, one of Léon Sametini's pupils, will offer normal-demonstration classes, in which the teaching of beginners, intermediate and advanced students will be studied.

Herbert Witherspoon, president, will hold classes in which teachers may study his methods of instruction and follow a course leading to the award of teacher's certificates. Mr. Witherspoon's book, "Singing," will be used as a textbook.

Lester Luther will direct the normal courses in dramatic art and expression, and will treat such matters as diction, characterization, pantomime, costuming, make-up and play analysis. The production of plays will provide students with laboratory experience, and study of the bases of expression will be taken up.

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Dissonance Replaces Simplicity in Nursery Airs

By SYDNEY DALTON



WHAT is the mission of the nursery rhyme? If it is to interest the child and excite its imagination, are we justified in clothing it in music of a decidedly modernistic idiom and of a sophisticated kind? These questions are a result of having examined Ethel Leginska's "Six Nursery Rhymes" (John Church Co.). They are written for piano solo, with soprano *ad lib.* and include "Jack and Jill," "Three Mice," "Sleep, Baby, Sleep," "Gorgy-Porgy," "Little Boy Blue" and "Old King Cole." Of them all, "Sleep, Baby, Sleep" is the only one that approaches the simplicity and ingenuousness of the nursery rhyme, and it can hardly be called conventional in style.

If, on the other hand, we take the view that nursery rhymes are for grown-up children as well as for young ones, we may regard Miss Leginska's music from an entirely different viewpoint, and enjoy it more. Its outstanding feature is, undoubtedly, cleverness. She describes falling down a hill, mice spinning, *Gorgy-Porgy* running away and the rotund good humor of *King Cole*, with skill and exactness, usually as dissonantly as possible and seldom with any degree of beauty. But there is never any doubt about her meaning and her aim—which is more than can be said of many modernists. I cannot say that I like any of this music, with the exception of "Sleep, Baby, Sleep," which is charming, but I do admire its deftness and realism.

Three "Spring Idyls," for Piano by Joseph Gahm, (Carl Fischer), entitled "Enchanted Groves," "The Forgotten Stream" and "In the Quiet of the Forest," are good examples of thoughtful and musicianly music. There is a smoothness and mellowness about all three that is distinctly attractive, but there is little real inspiration in any of them. Undoubtedly, expert workmanship can construct interesting music, as these pieces show; and they also have the merit of being thoroughly pianistic.

Young folk will find both pleasure and profit in three songs dealing with "Etiquette," and separately entitled "Dressing," "The Toothbrush" and "At the Table," by Floy Little Bartlett (Arthur P. Schmidt Co.). The composer is also author of the verses, and seems to possess an uncanny knack of being able to pick upon all those sins of omission, such as failing to wash the neck, or keep the elbows off the table, which most boys

wish to forget, rather than harp upon. The music is melodious and the voice parts easily singable. They should be popular, even with those whose faults they discuss!

William Arms Fisher has recently added three fine arrangements to his already long list of spirituals. One of them is for solo voice, entitled "The Crucifixion," or "He Never Said a Mumbelin' Word" (Oliver Ditson Co.). He has clothed the simple but expressive melody with accompaniments that are rich and imaginative, without being obtrusive. This is a very worth-while arrangement—put out for high and low voices—of a



William Arms Fisher

number that adds to the interest of the spiritual literature. Mr. Fisher has also made choral arrangements, for mixed voices, of "Sometimes I Feel Like a Motherless Child," and the ever-popular "Swing Low, Sweet Chariot," both of which may be sung a cappella if desired. They are of the same high order of excellence as the solo and, similarly, are Ditson prints.

In a foreword to his setting of Browning's striking poem, "The Patriot," (John Church Co.), A. Walter Kramer, tells us that his music was inspired by the late Evan Williams, who was desirous of having a fitting setting on which he might exercise his consummate art as a song singer. Not until last year did Mr. Kramer finish his music, and then, alas! too late for Mr. Williams to do his part. The great tenor would undoubtedly have rejoiced in the work. It is a remarkable song, both as an interpretation of Browning's text—which is of primary importance—and in its intrinsic musical worth. A theme majestic, triumphant and martial, expressing the adulation of the populace for their hero, serves, through transposition to the minor, to express their subsequent hatred and persecution. Mr. Kramer has caught and accentuated the underlying note of tragedy in the poem and there is a thrilling sincerity in his music. There are keys for high and low voices.

A series of original compositions and transcriptions by Samuel Richard Gaines contains music of genuine interest to violinists. "Song of Olden Days," with its irregular meter and phrase-lengths, has charm of melody and considerable originality. "The Return of

Spring" has about it an air of gaiety and abandon that is seasonable and refreshing. Both these pieces are particularly attractive. There are two transcriptions by Mr. Gaines in this series (C. C. Birchard & Co.), both of which are gems from the pen of that old early Seventeenth Century composer, Girolamo Frescobaldi: "Pastorale Gentile" and Arioso. They would grace any program and they sound as fresh today as they doubtless did in the age in which they were written—aided, no doubt, by the skillful collaboration of Mr. Gaines.

"A Get-Acquainted Party, to Meet Mother Week and Her Daughters," is the title of an entertainment for children, by Dorothy Gaynor Blake (Oliver Ditson Co.). On a stage prettily decorated, each day of the week is personified by children, and there is a *Mother Week* which may be played by a grown-up. The music is tuneful and cannot fail to hold the interest of the young folk. The composer is also the author of the text, and has supplied spirited lyrics, both for the songs and for recitation.

Oliver Herford was the discoverer of the origin of umbrellas, and has explained the process in a poem entitled "The Elf and the Dormouse," which has been set to music for a high or medium voice by Reva Marie Tonnelé (John Church Co.). The composer has treated the words in a rather grown-up manner, making the music sufficiently important to interest singers who are not necessarily appealing mainly to children. It is dedicated to Mary Lewis.

Charles Wakefield Cadman, in a recent song entitled "The Call of the Nile" (Oliver Ditson Co.), abandons his pronounced and genuine Americanism for the moment and puts on the musical vestments of the East. Whether or not an Egyptian would sense anything familiar in the style adopted by Western musicians to create the atmosphere of his ancient land, is quite apart from the fact that we have been taught by the makers of music that such



Charles Wakefield Cadman

an idiom as that used by Mr. Cadman in this song is Egyptian. And it is a particularly interesting and diverting example of the Egypt-as-we-know-it manner. A thoroughly singable song, melodious and musicianly, that should make many friends.

Mr. Cadman's recent song, "My Gift

for You," another Ditson print, reviewed in these columns at an earlier date, has just appeared in duet versions, for soprano and tenor and for alto and baritone. This song has a catchy melody that promises to gain wide popularity for it. It is quite as effective in these duet arrangements.

Wolcott Cantata Has Coast Hearing

SAN JOSE, CAL., April 17.—Rain interfered with the sunrise musical service planned by the San Jose Music Study Club for Easter morning. Consequently, the cantata, "Dawn of the Kingdom," by J. Truman Wolcott, had its first Coast performance indoors, in the First Congregational Church, in the afternoon. The cantata was sung under the efficient direction of Mrs. Robert K. Sword, vice-president of the club, who was in charge of the Easter program. A chorus of twenty-five selected voices was assisted by Homer de Wit Pugh, tenor, and Frank Towner, baritone, as soloists; Elizabeth Aten Pugh, pianist; Marjory M. Fisher, Clarissa Ryan, and Blake Talbot, violinists; Esther Talbot, viola player, and Margaret Young, cellist. The work had a highly commendable performance. M. M. F.

Sing in Kansas City "Messiah"

KANSAS CITY, KAN., April 17.—Soloists in "Messiah" on April 11, were Elsa Harthan-Arendt, soprano, and Herbert Gould, bass, both of Chicago; Mrs. H. Lewis Hess, contralto of Kansas City, Mo., and Le Roy Mace, tenor of Kansas City, Kan. F. A. C.

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Musical America's Open Forum

MUSICAL AMERICA is not responsible for the opinions or statements of Open Forum writers. Please make your letter brief, and sign your full name and address. Names will be withheld if requested.—EDITOR.

Asks for Addresses

To the Editor of MUSICAL AMERICA:

Please send me the addresses of the managers of Jascha Heifetz and Raquel Meller. I have not found advertisements for these artists in your recent magazines, but trust that you are in a position to assist me.

As a concert promoter, I find your magazine quite indispensable. Truly, I am not acquainted with any other publication which could possibly take its place. Although my name is not listed among your subscribers I receive my numbers through Eatons' Music Store.

OTTO H. KISER.

Columbus, April 10, 1926.

Jascha Heifetz is not under management in this country at the present time. His publicity representative is Avery Strakosch, Hotel Brevoort, New York. The manager of Raquel Meller is E. Ray Goetz, 1430 Broadway, New York.—Editor.

A School for Ushers

To the Editor of MUSICAL AMERICA:

As a regular visitor to the Metropolitan Opera House, I have been much annoyed by the way the ushers showed late-comers to their seats. So it was on Good Friday at the performance of "Parsifal."

At one o'clock sharp the orchestra began with the prelude on account of the length of the opera. We had seats in the dress circle as usual, but when the orchestra started with the prelude nearly two rows of seats in front and back of us were empty. While the music was in progress, the rush of late-comers for their seats began and the flashlight of the usher disturbed us all the time. Some people in front of us were sitting in the wrong row. When the right owners of them arrived the change of seats had to be made with lots of noise. Everybody around us was annoyed by the way of disturbing the impression of the music.

Why not follow the strict rules of Carnegie Hall and other institutions of art, to keep late-comers back until the prelude or overture is finished? Why should people who are on time suffer from those who are late and don't know the difference between opera and moving picture shows?

I think after all that I heard from people around me and during the intermission in the lobby I express the feeling for many others.

The singers and the musical part of

the performance were superb and excellent, but I wondered about the change of the stage setting, so different from that years ago. I refer to the Act I, *Parsifal*, Gurnemanz walking from the woods to the castle of Grail on open stage, while the landscape is changing all the time until both arrive at the castle "Grail." Not so on Friday. The curtain went down and we had to wait for the new setting. This way, "Parsifal" loses much of the real impression. In Act II, *Klingsor's Garden* was everything but enchanted, except that one could see from the dress circle the stage hands walking around, as on the left side the back stage setting did not reach the floor of the stage. In Act III, Scene 1, Good Friday Spell, the setting was so worn out that one could see the electric lights from behind the scene right through the background setting. Used to the always first class of scene and stage settings of the world's most famous Metropolitan, I wonder why it makes a stepchild out of "Parsifal" which always draws a capacity audience. FRITZ POETZSCH.

Passaic, N. J., April 10, 1926.

Then Why Not Mozart?

To the Editor of MUSICAL AMERICA:

Following up musical events in New York, I have been rejoiced by widespread evidences of appreciation of Bach's music. When, for example, Harold Samuel came out at the close of one of his recitals to play an encore, the audience called for "Bach."

There is obviously a growing feeling in favor of this master's works. One has only to read of many all-Bach programs to take in this fact.

But why not all-Mozart programs also? The Metropolitan has shelved Mozart for the time being, though his name appears in company with the names of Gounod, Wagner et al. Mr. Hinshaw is one of the few musicians I know of who goes in extensively for Mozart.

We have all-Beethoven programs, and programs of all-Chopin. And Mozart, one of the greatest of them all and one of the easiest to follow, is neglected.

HELEN PISCHNER HERTZ.

New York, April 17, 1926.

Finds Oratorio Cold

To the Editor of MUSICAL AMERICA:

Some day people will discover that they are merely listening to oratorios because they had always done so and it

seemed the right thing to do to keep on listening to them. I broke away from the old custom when I was quite young, having a mind of my own, strangely enough. What, might I ask, is the point of an oratorio? Is it an attempt to force biblicism down people's throats so they don't realize it? Is it a reforming method?

Oratorio, it has always seemed to me, is music stripped of all the circumstances that go to make music mean what it should. In cold, formal evening dress and without any scenic background, singers discourse at the most unheavenly lengths on the generally bad outlook of everything and about what a still more dreadful future awaits us. The music is always so consciously and unbearably solemn that one feels purged of a good many sins upon emerging from a performance. Perhaps that is what oratorio is for. Is it?

ELAINE ROSENBLUTH.

New York, April 14, 1926.

Sigismond Stojowski Will Return to California

Sigismond Stojowski, Polish pianist, will make his third visit to California this summer, to head the piano department of the Master School of Musical Arts. He will be in Los Angeles during July, and in San Francisco during August.

St. Olaf Choir Makes Annual Tour

NORTHFIELD, MINN., April 17.—The sixty members of the St. Olaf Lutheran

Choir of St. Olaf College are on their annual concert tour, during which thirty-three concerts will be given in eight States. Dr. F. Melius Christensen is director. Funds earned on tours are contributed to the new St. Olaf Hall now under construction. During the past few years more than \$50,000 has been obtained by this means. G. S.

Lynnwood Farnam Has Busy Season

Lynnwood Farnam, organist, has made upwards of fifty appearances in the United States and Canada this season. Beginning with the opening of the new Skinner Organ in the Library of Congress Auditorium in Washington for the Coolidge Chamber Music Festival, the list includes recitals at Stanford University and Pasadena, Cal.; Saskatoon, Canada; New Rochelle; Baltimore; three times with the Society of the Friends of Music in Town Hall; three times with Mrs. Cornish in Town Hall; three historical recitals in the Cleveland Museum of Art; two pupils' recitals in Town Hall; a special series; Bach series, nine monthly recitals in his New York Church, and five Lenten services in the Church of the Resurrection. Mr. Farnam is booked for three appearances at the Philadelphia Exposition and for recitals in England in August and September.

Marie Montana to Sing at Festival

Marie Montana, American soprano, will sing at the Westchester County Music Festival, to be held May 20, 21 and 22, at Valhalla, according to an announcement made by Morris Gabriel Williams, county choral director and festival conductor.

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MUSIC FLOURISHES IN INDIAN CITIES

Symphonic and Opera Lists Provided for Communities

LONDON, April 5.—Music is flourishing today in India as it has seldom done in the past. The residents of the larger British settlements are privileged to hear the best symphonic music, and also an occasional opera company. Ethel Rosenthal, writing to the *Musical Standard*, reports a number of interesting programs.

1925-1926 was the third season of the concerts inaugurated by the committee of the Calcutta School of Music, and several of the programs of the Sunday concerts included items new to Calcutta, such as Debussy's "L'après Midi d'un Faune" and Dvorák's Concerto for cello and orchestra. Modern compositions were represented further by Elgar's "Enigma Variations," Holst's Fugal Concerto, for flute, oboe and string orchestra, Grainger's "Handel on the Strand," and Moussorgsky's "Gopak." A. de Bois Shroshree is the efficient director of the Symphony Orchestra, which numbers among its members selected students of the School of Music, trained by Monsieur Sandré, Director of Studies. The practice of holding full rehearsals in Calcutta schools, with the approval of the governing bodies, possesses distinct educational value, and might be adopted with advantage in European towns, where school children have little opportunity of hearing good orchestral music.

It is significant that Bangalore and Madras, two cities noted for their encouragement of Indian music, are reputed also for their support of European music. With the development of Indian taste for Western music, and vice versa, the number of Indians and Europeans

who appreciate the music of both East and West is increasing, and some of these enthusiasts may be found in both centers. The British Musical Association of Bangalore is a flourishing institution, with an energetic secretary who arranges excellent performances of European music, which are well supported.

The program of the second orchestral concert of the Madras Musical Association was of unusual interest, and consisted of Beethoven's "Egmont" overture, Rachmaninoff's piano Concerto, with Mrs. Bromhead as soloist, Dances from Rimsky-Korsakoff's "Prince Igor," and vocal solos by Mr. B. Thorpe. The selection of an unfamiliar item such as the Rachmaninoff Concerto speaks well for the taste of the organizers.

Owing to the perseverance of Edward Behr, the director of the Bombay Chamber Orchestra, ninety-six concerts have been given during the past three years. From tentative performances in a school-room they have developed into a feature of musical life in Bombay, and attract audiences of sufficient size to fill the concert hall where they are now held. At the concert held in the middle of February, the soloists were Monsieur Bilewski, the French violinist, and Monsieur Léon Jongen, the Belgian pianist. The former played the well-known, but ever popular Mendelssohn violin Concerto, of which he gave an intellectual rendering. Probably his slight deficiency of tone and halting manner in the first movement were due to certain differences of opinion which appeared to exist between him and the orchestra. He was heard to greater advantage in his solos—Variations by himself on a theme of Corelli, and Wieniawski's Polonaise.

The arrival of an opera company in Bombay was recently the occasion for much rejoicing on the part of music-lovers, who complain of "musical starvation," despite the noble efforts of Mr.

Behr to supply their demand for classical programs, supplemented by those of Dr. Faulkner, the organist and choir-master of the cathedral. The repertoire of the Italian company, which visited Bombay recently, under the direction of Messrs. Gonzalez Bros., consisted of stock favorites such as "Trovatore," "Rigoletto," "Tosca," "Butterfly," "Carmen," "Cavalleria Rusticana" and "Pagliacci." The standard of the performances was excellent, and the visit, of one week's duration only, was far too short for European and other musicians.

One of the final events of the Bombay musical season will be the production of "Merry England" by the Amateur Dramatic Club, under the management of T. E. Duffy.

Samuel Plays Bach in Cleveland

CLEVELAND, April 17.—An outstanding event of the season was the recent Bach piano recital by Harold Samuel in the Cleveland Institute of Music. Mr. Samuel played Bach for an audience that marvelled at his exquisite performance. The program included the C Minor Toccata, Fantasia and Fugue in A Minor, six preludes and fugues from the "Well-Tempered Clavichord," eight dance movements from the "French" Suite, and parts of the Partita in C Minor. Mr. Samuel possesses a clear, crisp tone of ethereal beauty and uses it in an abundance of moods.

F. M. B.

Winfield Pupils Appear in Recital

WINFIELD, KAN., April 17.—A Fioramonti, singing teacher in the School of Fine Arts, Southwestern College, presented the following pupils recently: Wava Bachman, Flossie Sullens, Pearl Hoots, Margaret Elwell, Sybil Roe, Geraldine Stockton, Alberta Haynes, Thomas Lent, Ray McKown and Robert Frizzell. Mr. Fioramonti's wife, Anna Fiora, has been appearing with success in opera in Italy.

F. A. C.

OLD MUSIC PLEASURES IN CHORAL PROGRAM

St. Olaf Singers Fêted in Concert Given for Milwaukeeans

By C. O. Skinrood

MILWAUKEE, April 17.—One of the finest choral events of the season was the appearance of the St. Olaf Choir in the Auditorium before an audience of about 5000. Never has the Choir sung to better advantage in this city. It seems that the ensemble has grown in perfection and assurance under F. Melius Christiansen, leader.

Liszt's "Benedictus qui venit" from the "Missa Choralis" was endowed with an ethereal quality. Seldom did the chorus reach a *forte*, and still there was much variety in shading. There is never a hint of forcing in Mr. Christiansen's conducting. The tone floats forth free and untrammelled and with a certainty of pitch which is rare.

Much of the program was given to the choral music of earlier centuries. There was a number by Durante, others by G. Schumann of the Sixteenth Century, and a delightful work from the pen of Johan Cruger, dated 1649. All of these were produced with exquisite beauty. There were a few numbers by moderns, including one from Mr. Christiansen's own works, entitled "Put Up the Sword," with words by Whittier. This study has power and virility, as well as originality.

At the end of the performance, Milwaukee Lutherans presented a gold watch to Mr. Christiansen as a token of the high esteem in which he is held in this community.

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Next Season's Revivals at the Metropolitan

[Continued from page 3]

known on this side of the Atlantic principally by his play, "Six Characters in Search of an Author." It concerns a hunchback mender of pottery who gets into a huge china jar while repairing it, and once inside, his hump catches and he is unable to get out. He placidly sits inside and smokes his pipe. The peasants serenade him and dance about the jar until its owner, exasperated by the racket, sends the jar spinning downhill, where it crashes against an olive tree, releasing the captive.

A suite taken from the ballet was played by the New York Philharmonic under Mr. Mengelberg, in Carnegie Hall last October, at a concert where the composer was soloist in a concerto of his own. The music, at the time, impressed MUSICAL AMERICA's reviewer as being "a marvel of orchestration and a veritable geyser of high spirits."

Beethoven's "Fidelio"

"Fidelio," Beethoven's only opera, was sung in Vienna, Nov. 20, 1805. The book was by Sonnleithner from a French drama by Bouilly, entitled "Leonore ou l'Amour Conjugal." The opera had three performances and was then withdrawn. The number of acts was reduced from three to two, a considerable amount of music sacrificed, and the great Overture, "Leonore, No. 3," composed. The opera was then sung in the Imperial private theater on March 29, 1806, two performances only being given. Further revisions were made for a production at Prague which never came off. In 1814 further changes were made in the libretto by Treitschke, and it was given in Vienna on May 23 of that year. Beethoven wished the work to be called "Leonore," but it has never been sung with this title.

New York heard the work first on Sept. 9, 1839, and it was given from time to time by various operatic organizations. The first production at the Metropolitan was under Dr. Leopold Damrosch in 1884, the first year of German opera at that theater. It was in the rôle of Leonora that Marianne Brandt, probably the greatest exponent of the part that America has ever heard, made her American debut. The following season Lilli Lehmann and Brandt were rivals in the rôle, and feeling ran so high that at the end of the season it was found that Beethoven's opera stood at the head of the list as a money-maker, a circumstance which had probably never happened before or since.

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The work was again undertaken at the Metropolitan in 1915, the revival occurring on Jan. 30, and five performances were given that season. The following season it was absent, but in 1916-17 it was sung three times. The principal singers in the revival of 1915 were Margaret Matzenauer and Melanie Kurt, both of whom appeared in the title rôle, Sembach appearing as Florestan, and Arthur Middleton, Goritz, Elisabeth Schumann and Albert Reiss taking other parts. The Wagnerian company sang it at the Lexington Theatre in 1923. Next season's revival will be in the nature of a memorial of the hundredth anniversary of the death of the composer, which took place on March 26, 1827.

The Merry "Magic Flute"

Mozart's "Magic Flute," one of the most magical of the composer's scores, bubbling over with divine humor which has never been equalled and probably never will, was first performed in Vienna on Sept. 30, 1791, three months before the composer's death. The libretto, which is silly, rather than funny, was made by Schickelner from a story by Wieland entitled "Lulu of the Magic Flute." The rôle of the Queen of the Night, the tessitura of which is cruelly high, was written especially for Mozart's sister-in-law, Aloisia Weber, with whom he is said to have been in love, although he married her sister Costanze. Few sopranos have been able to sing it, but it was this part which made the career of Christine Nilsson in Paris in 1864. America heard the work first at the Park Theater, New York, in English, in 1833. Carlotto Patti appeared in at the Academy of Music in 1876, and Gerster at the same theater several years later.

It was not sung at the Metropolitan until the season of 1899-1900, when it was given in Italian with Sembrich as the Queen of the Night, Eames as Pamina, Plançon as Sarastro, Fritz Scheff as Papageno and Campanari as Papageno. The latest revival at the Metropolitan was in November, 1912. Frieda Hempel was to have made her American debut as the Queen, but was delayed in arrival and the part was sung by the American, Ethel Parks. Mme. Hempel assumed it on her arrival. The other main rôles in this revival were sung by Destinn, Goritz, Slezak (also Carl Jörn), Edward Lankow and Bella Alten. It was in the part of the Queen of the Night that Mabel Garrison, making a last-moment substitution for Mme. Hempel in 1916, first established herself as a singer of leading rôles at the Metropolitan.

Thomas' "Mignon"

Ambroise Thomas' "Mignon," the book founded upon Goethe's novel "Wilhelm Meister's Apprenticeship" by Barbier and Carré, first saw the light of day at the Paris Opéra Comique on Nov. 17, 1866. New York first heard it at the Academy of Music on Nov. 22, 1872, with Nilsson, Duval and Capoul. The Metropolitan produced it for the first time during the first season of the house, 1883. It was revived for two performances during the season of 1891-92, and for one, two years later. In 1900 it was given once with De Lussan in the name-part, Suzanne Adams as Filina and Salignac and Plançon filling the cast. Hammerstein gave it at the Manhattan in 1907 with Bres-

sler-Gianoli, Pinkert, Bonci and Ari-mondi. The most recent Metropolitan revival was during the season of 1907-08, when Gerakine Farrar gave an unforgettable performance of the title rôle, and the remainder of the cast included the late Bessie Abbott, Bonci, Josephine Jacoby and Plançon.

"L'Amore" to Return

"L'Amore dei Tre Re," the third opera composed by Italo Montemezzi, was first sung in this country at the Metropolitan on Jan. 14, 1914, about a year after its première in Milan, and before it had been given anywhere else outside of Italy. The opera was founded upon a poetic drama by Sem Benelli, one of the great dramatic poets of the present day. The play was about six years older than the opera and preceded the same author's "La Cena delle Beffe," later made into an opera by Giordano, by about three years.

The original American cast included Lucrezia Bori as Fiora, Ferrari-Fontana as Avito, Amato as Manfredo and Didur as Archibaldo. The work was sung five times that season and five the next, and was then dropped, but was revived during the spring of 1918 and was given with Caruso as Avito and Muzio as Fiora, the other principals being substantially the same. Florence Easton has also been heard at the Metropolitan as Fiora, and since her return to the company, Mme. Bori has assumed the rôle. Avito has been sung by Edward Johnson and Beniamino Gigli. The opera had one performance during the season of 1924-25, but was not given this year.

"Forza del Destino"

Verdi's "Forza del Destino," considered one of the "transitory" operas from his early style to that exemplified in "Aida" and "Otello," had its world première in St. Petersburg on Nov. 11, 1862. The book was by Piave after a drama by the Duque di Rivas. It had only moderate success, and seven years later Verdi had Ghislanzoni revise the book while he made changes in the music, and it was then given with success in Milan. Its first New York performance was on Feb. 2, 1865, with Carozzi-Zucchi, Massimiliani and Bellini in the leading rôles. It was not heard here again until about 1880, when it was presented in the Academy of Music with Annie Louise Cary, Campanini, Galassi and Del Puente.

Curiously enough, it was never sung at the Metropolitan until the season of 1918-19, when it was presented with Caruso as Alvaro, De Luca as Don Carlos, and Rosa Ponselle, making her grand opera debut as Leonora. It was sung regularly for some years but has been out of the repertoire for several seasons.

Strauss' "Rosenkavalier"

"Rosenkavalier," Richard Strauss' fifth operatic work, was first sung at the Dresden Royal Opera on Jan. 26, 1911. The book is by Hugo von Hoffmannsthal. The opera came to America on the stage of the Metropolitan on Dec. 9, 1913, under the baton of Alfred Hertz. The performance itself was one of the triumphs of Mr. Gatti's career, as there

has never been a cast of any opera at the house which so perfectly suited the rôles as distributed. Frieda Hempel was the Marschallin, Margarete Ober the Octavian, Otto Goritz, Baron Ochs, and Anna Case, Sophie. During pre-war days the cast remained practically the same, though Melanie Kurt sang a not-very-successful performance of the Marschallin, and various young singers, including Elisabeth Schumann and Edith Mason were heard as Sophie. The opera was one of those dropped at the time of the war.

It was resumed during the season of 1922-23, during the first week of the season, with Florence Easton as the Marschallin, Maria Jeritza as Octavian, Paul Bender as Baron Ochs, and Marie Sundelius as Sophie. In later performances Elisabeth Rethberg and Queena Mario appeared as Sophie, and Delia Reinhardt as Octavian, but the remaining principals have remained the same. The work was in the repertoire continuously until the present season.

Rimsky's Fantastic Opera

Rimsky-Korsakoff's "Coq d'Or" had its first hearing in this country at the Metropolitan on March 6, 1918. Its world première occurred in Moscow in 1910, two years after the composer's death. It had been given in both London and Paris with much success in its present arrangement as a ballet-pantomime, arranged by Mikael Fokine, much against the protest of the composer's widow. The score and parts were smuggled out of Russia to this country with great difficulty. The original cast at the Metropolitan included Maria Barrientos as the Queen of Shemaka, Adamo Didur as King Dodon, Sophie Braslau as Amelfa, and Rafael Diaz as the Astrologer. The voice of the cock was sung by Marie Sundelius. The pantomimists were Rosina Galli, Adolf Bolm and Queenie Smith. Other singers to essay the rôle of the Queen were Mabel Garrison, Evelyn Scotney, Thalia Sabanieva and Galli-Curci. Pierre Monteux conducted the original performance. It was given several years and then withdrawn, but revived for a few performances later on. It was heard last year but not during the present season.

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SORORITY HONORS SAAR

Composer's Works Listed in Program
Given at Terre Haute

TERRE HAUTE, IND., April 17.—Sigma Alpha Iota, national musical sorority, presented a program of compositions by Victor Louis Saar, which was of unusual interest and variety.

The composer played two groups of piano solos and served as accompanist in other numbers. These included solos by Eva Tooley, and Elsa Silverstein, dramatic sopranos; Elizabeth Miller and Claudine Armstrong, violinists; Elvada Tessman Thompson, reader; and vocal ensemble by Helena Hartfelder, Lucy Arthur, Mrs. Paine, Frances Bell, with a soprano solo by Elsa Silverstein. Mrs. Creston Paine played a violin obbligate for one solo. The performers were all members of the local chapter of the sorority. The program aroused enthusiastic response from a large audience.

As the fourth in the series of Sunday afternoon recitals by pupils of L. Eva Alden, Deneta Fae Sankey, twelve-year-old pianist, gave an interesting program of numbers by Scarlatti, Daquin, Mozart, Schumann, Schubert and modern composers, with excellent technic and tone. Especially commendable were the group by old masters and "The Elfin Fountain" by Braithwaite. A large audience attended. Beulah Gifford, violinist, assisted with solos, accompanied by Miss Alden.

Kansas City Musicians Journey to Detroit

KANSAS CITY, KAN., April 17.—Bessie Miller, supervisor of music in public schools; Wendell Ryder, orchestral director in the Central High School; Florence Jones, chorus director; two members of the High School Orchestra; Turney Gibson, concertmaster, and Marvin Munsell, solo clarinetist, have gone to Detroit. The two young men will participate in the special orchestra composed of members from high schools throughout the country, and will play under the baton of Ossip Gabrilowitsch, conductor of the Detroit Symphony.

F. A. C.

Gerster Villa in Italy Will House
Summer Study of Mme. Reiner's Pupils

Villa at Bologna, Where Pupils of Berta Gardini Reiner Will Study Singing This Summer, After Visiting the Musical Capitals of Europe

CINCINNATI, April 17.—Berta Gardini Reiner, teacher of singing, who is connected with the faculty of the Cincinnati Conservatory, will reopen the summer term of the Etelka Gerster Voice School at Pontecchio, Italy, on June 15, to be preceded by a summer tour of the musical centers of Europe. Mme. Reiner, who is the wife of Fritz Reiner, conductor of the Cincinnati Symphony, will surround herself for this special session with a selected group of aspiring and talented young women.

After six weeks of travel, the group will settle in Mme. Reiner's own villa near Bologna, where for years Mme. Reiner, succeeding her mother, has conducted the Etelka Gerster Voice School.

Here, under the most auspicious surroundings, where Gerster herself studied her rôles and where many prominent opera singers of Europe have been educated under Mme. Reiner's direction, with an atmosphere of old-world musical tradition and culture, the group will study for three months.

The party will sail from New York May 1 and return Sept. 15. Burnet C. Tuthill, general manager of the Cincinnati Conservatory, and Mrs. Tuthill will accompany the party on the tour, returning to the United States about July 15 with those members who take the trip and do not remain for study. The other members of the party will return with Mme. Reiner.

SINGER'S CLUB HEARD

A. Y. Cornell Conducts Organization in
Aeolian Hall Concert

The second and last concert of the twenty-third season of the Singer's Club (organized by Frank Seymour Hastings) was given in Aeolian Hall on April 15 before a large and notable audience.

Alfred Y. Cornell, conductor of the Club, presented a varied and interesting program, prominent in which was the Brahms "Rhapsodie" for alto solo and male chorus, and Charles Gilbert Spross' arrangement of Handel's "Where'er you Walk." The Club sang with splendid tonal quality, fine incisive attack and commendable regard for nuance and diction.

The assistance of Nevada Van der Veer, contralto, enhanced the interest of the concert. Mme. Van der Veer contributed a group of Rachmaninoff songs and "The Spring Song of the Robin Woman" from Cadman's "Shanewis." In the solo in the Brahms "Rhapsodie" her voice was of especial lusciousness and beauty. Encores were demanded for "The Song of the Vagabonds" by Friml, "The Bells of St. Mary's" by Adams, and the Finale from the "Gondoliers."

George Walker, bass, sang lieder of Franz and Schubert in the grand manner and was recalled four times, but refused an encore. Charles Gilbert Spross and Edward Hart provided entirely satisfactory accompaniments.

Success Attends March Musicales in Atlantic City

ATLANTIC CITY, N. J., April 16.—The fourth series of March musicales, given in the Vernon room of Chalfonte-Haddon Hall, proved one of the most successful since the inauguration of the plan in 1923. Each year five concerts are offered on the Saturday evenings of March. The artists presented in the 1926 series were Paul Althouse, Ellen Ballon, Julia Claussen, Royal Dadmun, Ernest Davis, Amy Ellerman, Dusolina Giannini, Sascha Jacobsen, Hans Kindler, Wanda Landowska, Mischa Levitzki, May Peterson, Leonora Sparkes, Ivan Steschenko and Lawrence Tibbett.

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Edited and Compiled by

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❑ MUSICAL AMERICA'S GUIDE, now in its sixth annual edition, is recognized as the Standard Book of Reference of the musical activities and information of the United States and Canada.

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New York's Week of Opera

(Continued from page 4)

didly throughout, and both Mr. Bohnen and Mr. Schorr were above praise.

The orchestra, especially the brass choir, was uneven and "frogs" were frequent. Some of the time the tympani were distressingly over-demonstrative. Mr. Bodanzky, however, was greeted with prolonged applause and at the conclusion was brought out upon the stage with the singers.

De La Mancha Again

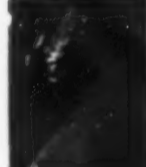
Chaliapin de la Mancha pursued the most quixotic of his adventures again at the Metropolitan, Friday evening, when, for the fourth time, he almost made Massenet's "Don Quichotte" seem worthy of the bother of giving it. In this he was ably seconded by the neatly devised *Soncho Panza* of Giuseppe de Luca. There was a new Dulcinea. Much to her credit, Marion Telva not only sang well but succeeded in making something of a character of this characterless wanton. The cast otherwise was unchanged. It did its duty, as did Conductor Hasselmann, which consisted of permitting the giant Russian to garner all attention for his superb characterization.

Saturday's Double Bill

Saturday's matinee added one more to the season's double bills, "Petrushka."


Florence Bowes Sails for France

Florence Bowes, soprano, who gave a successful Aeolian Hall recital earlier in the season, will sail on the Paris, April 30, for several months' sojourn in France. She will continue studying and will also appear in several concerts. Miss Bowes returns to New York next season.



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danced by the same mimes as at the earlier performances, being combined with "Andrea Chénier." The title rôle of the Giordano opera was stirringly sung by Beniamino Gigli, and the other chief parts by Florence Easton and Giuseppe Danise. Marion Telva replaced Dorothea Flexer as *An Old Woman*. Completing the cast were Ina Bourskaya, Ellen Dulossy and Messrs. Didur, Bada, Picco, Reschiglian, Meader, Malatesta, Ananiam, and D'Angelo. Tulio Serafin conducted both works.

B. B.

"Giocanda" Closes Season

Puccini's "Giocanda" which opened the season, closed it on Saturday night, the performance taking on especial significance in view of the fact that Nanny Larsen-Todsen essayed the title-rôle for the first time here, and Karin Brannell made her first appearance as *Laura*. Mme. Larsen-Todsen had been billed to appear as the unfortunate street singer of Venice about a month ago but was unable to do so. Her performance, while musically and intelligently, can hardly be said to have been an artistic triumph nor was it in any sense on a footing with her superb *Isolde*. Mme. Brannell sang well but she, also, seemed somewhat out of her element, though her beautiful voice showed to good advantage. Mr. Lauri Volpi was a satisfying *Enzo*, Marion Telva, an excellent *Cleco*, and the remaining rôles were capably filled by José Mardones, Mario Basiola, and Messrs. Reschiglian, Paltrinieri, Ananiam and Gabor. Mr. Setti conducted admirably.

J. D.

Farewell Sunday Night

The final Sunday night concert of the season was given at the Metropolitan, April 18. The orchestra had gone to Atlanta, so had the choristers and most of the principal singers, but there were enough left behind to furnish an excellent evening's entertainment. Those taking part were Queena Maria, Thalia Salamoneva, Charlotte Ryan, Lenora Sparkes, Phyllis Wells, sopranos; Cecil Arden, Kathleen Howard, Raymond Delamont, contraltos; Ralph Errolle, tenor; Gustav Schützendorff, baritone; Pompho Malatesta, Frederick Vajda, and James Wolfe, basses. There were popular arias from "Barbiere di Siviglia," "Bobbie," "Magic Flute," "Pagliacci," "Tannhäuser," "Cavalleria Rusticana," "Forza del Destino," "Carmen" and "Nunzi di Figaro." Miss Mario and Mr. Errolle sang the duet from Act II of "Roméo et Juliette." Mr. Wolfe sang "The Volga Boat Song." Miss Delamont and Miss Howard sang the Barcarolle from "The Tales of Hoffman." Miss Ryan, Mr. Errolle and Mr. Wolfe the trio from "Faust." Especially lovely was Miss Mario's singing of the "Care Name" from "Rigolletto." Karl Reidel and Paul Eisler played the accompaniments.

E. A.

American Mezzo Sings in Honolulu
HONOLULU, March 24.—Clair Eugenia Smith, American mezzo-soprano, was cordially received by a distinguished audience when she appeared in a song recital before leaving Hawaii to complete her tour of the Orient.

Miaskowsky Symphony Moves Chicago Audiences

CHICAGO, April 17—Chicago audiences responded with unfeigned enthusiasm to Miaskowsky's Fifth Symphony, when Frederick Stock introduced it at the Chicago Symphony's subscription concerts of April 9 and 10. Percy Grainger was the piano soloist, and conducted his own "English" Dance. The program was:

"Legend" for Orchestra, "Kikimora," Liadoff
Fifth Symphony..... Miaskowsky
(First performance in Chicago)
Piano Concertino..... Carpenter
"American" Rhapsody..... Strube
(First performance in Chicago)
"English" Dance..... Grainger
(First performance in Chicago)

Miaskowsky's Symphony is the most satisfactory novelty Mr. Stock has presented in many seasons. It is not as significant of the modern turmoil in composition as is Stravinsky's large "Spring" hallelaloo, nor, it is conceivable, is it as important. But it is at present more enjoyable and more practical, not only than the "Sacre" but also than any other work of equal scope. It is a more beautiful symphony than Williams' "London" landscape, and while not as astonishing in its orchestration as some smaller works Mr. Stock has introduced, is at least as successful as the best of these in clear and expressive instrumentation. This limpidity, indeed, seemed its chief beauty.

Strube's "American" Rhapsody was enjoyed, and Mr. Grainger's Dance, which had been performed at the Chicago North Shore Festival in Evanston last spring, was given a breezy performance. In conducting this, the composer read from a score so large the ordinary desk was replaced by an oak table.

Mr. Grainger's performance of the Concertino was brilliant, and in the "athletic" style he says he sought in his "neutral" scoring of the "English" Dance.

The Liadow "Legend" was, like the Symphony, a fine example of orchestration, and had a delightful performance.

Mabel Garrison, soprano, was soloist at the sixth and last concert in the Chicago Symphony's new Tuesday afternoon series, inaugurated this season. The program, given on April 13, was as follows:

"Academic Festival" Overture... Brahms
Aria, "L'Amore Sarò Costante"... Mozart
Symphony..... Franck
"Five Love Songs," Op. 10..... Grosz
(First performance in Chicago)
Selections from "Die Meistersinger," Act III..... Wagner

The "Love Songs" by Wilhelm Grosz, Austrian modernist, included two settings from the Russian, and one each from the Serbian, the Algerian and the Hungarian. They were of engaging mood and delightful vocal contour. The instrumentation for chamber orchestra, was ingenious, and Miss Garrison sang them archly. Her skill in coloratura was displayed in the Mozart music, which she sang with suitable élan. Jacques Gordon contributed to the per-

formance of this aria his accomplished violin obbligato.

Mr. Stock's Wagnerian selections included the "Procession of the Guilds," the "Apprentices' Dance," the "Entrance of the Mastersingers," the Prize Song and the Finale.

The Tuesday series will be doubled next season to include twelve concerts.

Rosalind Kaplan was once more piano soloist with the Chicago Symphony on April 15 at the repetition of its final program in the children's series. She played Chaminade's "Concert Piece" and two encores to the delight of an eager audience. Mr. Stock explained and conducted the music heard earlier in the month.

EUGENE STINSON.

TO AID JEWISH FUND

Ossip Gabrilowitsch Will Conduct Program in Madison Garden

Ossip Gabrilowitsch, conductor of the Detroit Symphony, is arranging a program of Jewish music, ranging from Biblical times to contemporary compositions, for the festival which is to be held in Madison Square Garden, New York, on May 23, to raise a million dollar endowment fund for the first Jewish College in America.

Mr. Gabrilowitsch will conduct an augmented symphony orchestra and appear as piano soloist. Artists of all creeds will be heard at the festival.

Adolph Lewisohn is chairman of the program committee. The Jewish College will be part of the Yeshiva of America, an institution of higher Jewish learning now in process of construction on three blocks on upper Amsterdam Avenue.

CHARLOTTE, N. C.—This city will observe National Music Week, May 2 to 8, according to a statement by W. C. Irwin, of the music department of the Parker Gardner Company.

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People and Events in New York's Week



A NATION-WIDE effort to link the profession and general public in the cause of good music has been launched by the League of Professional Women, which is organizing the Music Forum for this purpose. The newly appointed chairman of the Forum is Esther Dale, concert soprano, who is at present studying community musical organizations in Germany, France, England and Czechoslovakia, in connection with her European concert tour. The Forum, Miss Dale announces, aims to promote its cause through schools, business clubs and public discussion. A series of luncheon debates on musical problems will be arranged in New York for the coming year, and similar series are planned for the summer season at Chautauqua, N. Y., Narragansett and Estes Park, Col.

Brilliant Music Program at Capitol

Maj. Edward Bowes has prepared a brilliant musical program to surround Marion Davies' production, "Beverly of Graustark," in the Capitol Theater. Of

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49th St.
Beginning Sunday, April 25th
CLARA BOW
in "THE RUNAWAY"
John Murray Anderson's Spectacular Revue
"THE BRIDAL VEIL"

particular interest is the contribution of the orchestra, under David Mendoza, which plays three movements from Tchaikovsky's Fourth Symphony. The ballet corps is seen in a colorful conception called "Will O' The Wisp," with choreography by Chester Hale, ballet director. Albertina Vitak has been engaged as principal dancer for the week, and is assisted by the entire ballet corps, with Mlle. Desha, Mignon Dallet, Ruth Southgate, Pavla Reiser, Clara Burke, Georgia Jessup. There are several other diversissements of interest, one of which is an "Indian" cycle presenting Celia Turrill singing "By the Waters of Minnetonka" by Lieurance, and an "Indian Sun Dance" performed by Doris Niles. "A Night of Love," a new ballad, is sung in duet form by Gladys Rice and William Robyn.

Charlotte Lund to Sing at Benefit

Charlotte Lund, soprano, who recently returned from a successful Florida tour, will sing in Carnegie Hall on the evening of April 29, when a concert will be given for the St. Andrews Coffee House fund.

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GLASGOW ORPHEUS CHOIR TO MAKE EXTENDED VISIT

Scottish Organization Will Have First Transatlantic Tour During October

The Glasgow Orpheus Choir, of about sixty mixed voices, will make its first transatlantic tour this fall, visiting the most important cities of Canada and the United States, according to announcement by the Wolfsohn Musical Bureau, Inc.

The choir, which has been under the conductorship of Hugh S. Robertson since 1901, is sailing from Glasgow, Sept. 25 on the Tuscania, arriving in New York the following week. According to present plans, the first concert will take place in Carnegie Hall on Oct. 4. The choir will then begin a tour, singing nearly every evening, appearing in Washington, Baltimore, Albany, Boston, Buffalo, Montreal, Toronto, Kitchener, Hamilton, London, Detroit, Syracuse, Brooklyn and a number of other cities, returning to Scotland on Oct. 30.

The choir is composed of singers who receive no fees of any kind beyond traveling and hotel expenses. They have secured leaves of absence from their work in Scotland, all of them being regularly employed in and near Glasgow. They are not asked to pay any fees of any kind, the revenue drawn from concerts being sufficient to finance the running of the choir. There are no honorary members or subscribers. The choir lives entirely by its singing.

The past season the choir has sung forty-five concerts in the British Isles. Two visits were made to England, which included concerts in York, Sheffield, Burnly and Manchester. The singers have, of course, given their usual number of concerts in Scottish centers, and also in Dublin and Belfast. In Glasgow the December and March concerts annually fill St. Andrews Hall, seating 2800, four nights in succession. These concerts are sold out by subscription, which is also the case with the London concerts.

The singing of the choir is practically all unaccompanied, and the music performed ranges from folk song arrangements to madrigals and the most complex type of choral song. The programs naturally contain much that has its origin in Scotland, but such music is put forward on its artistic merits alone. Thus Scottish psalm tunes and homely folk songs are included, not merely because they are Scottish, but because they are worthy. In addition to Scottish and English music, the choir has in its repertoire examples by the best Continental writers from Bach to Kalinnikov.

Rivoli and Rialto Lists Please

The stage feature at the Rivoli Theater is Frank Cambria's production, "A Bird Fantasy," with tuneful songs and colorful dances, in three episodes. Music is by Chopin, Chaminade, Grieg and others. Mr. Cambria devised and staged the production. Irvin Talbot conducts the orchestra in an overture, "Robespierre," by Litloff. Henry Murtagh, late of the Lafayette Theater, Buffalo, and a pioneer in motion picture house music, takes command of the Rivoli organ. Rudy Wiedoeft, well-known saxophonist, supplies an extra act. A DeForest Phono-Film, "Puck and White," is shown, and a Scenic Weekly and cartoon number completes the varied program. The surrounding program at the Rialto opens with the overture "Morning, Noon and Night in Vienna" by von Suppé played under Maximilian Pilzer. The Rialto Cinemevents, a news reel of world events follows. Lloyd Del Castillo, a new member of the Rialto entertainment staff, plays an organ number "I Won't Go Home To-night." "Sons of the Surf," a Bruce Educational Scenic that gives a fascinating pictorial story of surf-board riding at Waikiki, and a prologue divertissement to the feature film with Drena Beach, danseuse; Earl Carpenter, tenor; Paul Conlan, eccentric dancer, and the Melody Sextet, complete an interesting program.

Block and Endicoff Add Name of Moiseiwitsch to Next Season's List



Benno Moiseiwitsch

The name of Benno Moiseiwitsch, Russian pianist, is the latest to be added to the roster of Block and Endicoff for next season. Mr. Moiseiwitsch is at present conducting an extensive tour in South America. In August and September he will be heard in European centers, returning to America about the middle of October for American engagements. Mr. Moiseiwitsch has already given his only recital of the season, in Carnegie Hall.

Other artists and attractions under the exclusive management of Block and Endicoff are Mikhail Mordkin and his Russian Ballet, Alexander Koshetz' Ukrainian National Chorus, Mischa Elman String Quartet, Johanna Gadske, Germaine Schnitzer, Letz Quartet and Horace Britt.

Queensboro Musical League Gives First Concert

Under the auspices of the Queensboro Musical League, the St. Cecilia Woodwind Ensemble gave its first concert on April 11 in Astoria, L. I., before an audience of more than 800. The new organization is composed of Arthur Lora, flute; Bruno Labate (director), oboe; John De Bueris (founder), clarinet; Tito Iorio, bassoon; Louis Sperandei, horn; Anthony Silvestri, bass clarinet, and Samuel Jospe, piano. The ensemble was heard in a Beethoven quintet, an intermezzo by Thuille, a divertimento by Paul Juon and Guion's "Turkey in the Straw." Bruno Labate played a "Pastorale e Villanelle" of his own. Beethoven's Scherzo Menuetto for three clarinets was played by John De Bueris, Walter Muller and John Schnappauf. Assisting in solo numbers were Margaret Madigan, soprano; Maura Canning, contralto; Mrs. J. W. Anderson, soprano; Josephine De Bueris, piano; Giuseppe De Benedetto, tenor, and Vito Mennella, baritone. A permanent organization has been effected by the Queensboro Musical League, and plans for next season are being prepared, including a concert in Manhattan.

Nadia Reisenberg and Bruce Benjamin to Appear Jointly

Nadia Reisenberg, Russian pianist, and Bruce Benjamin, American tenor, will give a program in the Lotus Club on Friday afternoon, April 29, under the auspices of Steinway & Sons. It will mark Miss Reisenberg's final appearance in recital this season, which is also true of Mr. Benjamin so far as America is concerned. The tenor, however, will remain to fulfill a four-days' engagement at the National Kiwanis Club convention in Montreal on June 6 to 9, before sailing to fulfill engagements abroad.

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ROEDER PUPILS HEARD

Award Winners Appear in Knabe Salon Recitals

Irene Peckham and Hannah Klein were presented in two Friday evening piano recitals in the Knabe Salon by Carl M. Roeder, their teacher, on April 9 and April 16, respectively. Both were winners of highest award in the Music Week contests, Miss Peckham in 1924 and Miss Klein in 1925. The former gave a program which began with two Bach preludes and fugues and included Beethoven's E Minor Sonata, Op. 90, a group of Chopin numbers, in which the "Toccata" Study in C and the E Flat Polonaise were especially notable tributes to her technical prowess, a Schumann no. 1 and numbers of MacDowell, Moszkowski, Albeniz and Liszt. She revealed attributes of agreeable quality, playing with comprehension, style and means that were entirely adequate.

Miss Klein, appearing a week later, made an equally favorable impression. Her list was composed of the Prelude and Fugue in E Minor by Mendelssohn, played with musical insight and unusual feeling for structure, the Beethoven Sonata Op. 27 No. 1; four preludes, the Studies in D Flat, E Major and G Flat and the E Minor Scherzo of Chopin, the D Flat Concert Study of Liszt, and short essays by Brahms, Palmgren, Rosenthal and Dohnanyi, whose "Naila" transcription afforded opportunities for brilliant display. Both artists were applauded by audiences taxing the seating capacity of the auditorium. D. S. L.



IRENE WILLIAMS, soprano, has been active recently, fulfilling engagements in concert and recital, and has also been heard three times as a broadcasting artist from WJZ on the Bakelite Hour. On those occasions she sang with the Philharmonic Orchestra, in "Faust," and in "The Gondoliers." Miss Williams has appeared in recitals in the South, including one before the Federation of Music Clubs of North Carolina at Elon College on April 7. She has been reengaged for the Philadelphia Civic Opera season of 1926-27, and also for the Mozart Festival in Cincinnati on May 6, 7 and 8.

Beatrice Mack Sings at Hunter College

Beatrice Mack, soprano, sang recently to an audience of 1500 in the chapel of Hunter College, New York. She also has appeared in a number of private musicales in and near New York. In March she sang at a ball in the Waldorf.

Bonelli to Sing Again in Baltimore

Richard Bonelli, baritone of the Chicago Civic Opera, is a favorite in Baltimore. Since his return to America last September from Europe, where he sang in opera during 1923 and 1924, Mr. Bonelli not only sang throughout the opera season in Chicago, but also completed the road tour, singing in thirty-seven performances. Immediately at the close of the last performance, Mr. Bonelli boarded a train to begin a tour of concerts, which will end with his appearance as *Telemundo* in "Lohengrin" at the Ann Arbor Festival on May 22. Dur-

ing the Chicago Opera Company's season in Baltimore, Mr. Bonelli was cast to sing *Renato* in "The Masked Ball" on Feb. 11. The second date scheduled in Mr. Bonelli's concert tour was a recital at the Peabody Conservatory, Baltimore, on March 26. He has been engaged to give a recital at the Maryland School for the Blind at Overlea, Md., a suburb of Baltimore, on May 2.

"VOLGA" FILM SEEN

Riesensfeld Score Is Outstanding Feature of Presentation

The musical settings for Cecil B. De Mille's production of "The Volga Boatman," now playing at the Times Square Theater where it opened on the evening of April 13, have been prepared by Hugo Riesensfeld, whose work as a "movie" arranger has been eminently deserving of the success which has signalized his efforts. The musical presentation of the "Volga Boatman" proves another feather in his cap (or fedora.)

The orchestral end of the entertainment is among the outstanding features, and Mr. Riesensfeld, not satisfied with having constructed an excellent score, also conducts, which insures spirited and sympathetic playing from the orchestra.

The famous "Boat Song" of course comes into a generous share of the setting, and the many scenes of toiling bargemen afford appropos opportunities for its introduction. Particularly effective is the singing of a choral group on the stage, at first of male, and later of mixed voices, of this number. The Gretchaninoff Russian "Revolutionary" Hymn is used to denote the marching rebels and the old National Hymn of Russia affords a contrast until the two are combined in contrapuntal unison.

Tchaikovsky is naturally almost perfectly adapted to arrangements of this type and his music is used more than is that of any other one composer. The horn solo from the E Minor Symphony does duty as a love theme, and parts of the Fourth and Sixth symphonies are also utilized, as are the "Marche Slave" and several piano pieces. Other music, hurriedly noted, included some of the Coronation Scene, the first chorus and *Varlaam's* "Kazan" from "Boris Godounoff," Halvorsen's "March of the Boyars," the Fifth Symphony of Dvorak and Rachmaninoff's G Minor Prelude. An ensemble arrayed in colorful Russian blouses dispensed more music from a box during the intermission. H. R. S.

Lillian Gustafson Has Active Season

Lillian Gustafson, soprano, has been engaged for an appearance in San Francisco on June 25, and will also sing in the Greek Amphitheater at the University of Berkeley and in the Oakland Civic Auditorium. She is soloist with the Apollo Club in St. Louis on April 27, and appears at Syracuse University, N. Y., on April 29. Miss Gustafson will sing in Mozart's Requiem and Hadley's "New Earth" when these works are given at the Holyoke Festival. She appears in Coleridge-Taylor's "Hiawatha" at the Schenectady Festival. Miss Gustafson was soloist with the Choral Society of Westfield, Mass., on April 14, in numbers by Herbert, Leoncavallo, Troyer, Brewer, Reger and Protheroe.

Mr. and Mrs. Huss Give Reception in Birchard Hall

Mr. and Mrs. Henry Holden Huss gave a reception to Mme. Charles Cahier, Arthur Hartmann and George Meader on Wednesday evening, April 14, in Birchard Hall, the guests including many representative New York musicians. A program was presented by three pupils of the host and hostess. Harriet Tyson sang three of Mr. Huss' songs. George Armstrong and Charles Ames, pianists, played numbers by Chopin, Brahms and Russian composers. On Wednesday evening, April 28, Mr. and Mrs. Huss will give a recital in Steinway Hall. On this occasion the violin sonata of Mr. Huss will be played by Arthur Hartmann and the composer.

Buck Pupils Give Pleasant "Hour"

"An Hour of Music With the Pupils of Dudley Buck" was again enjoyed by those who attended the Buck studio on April 8. Alma Milstead, Georgia Graves Service, E. Boardman Sanchez and Frank E. Forbes began and ended the program with the quartets, "Carmena" by Lane Wilson and "Good Night, Good Night, Beloved" by Pinsuti. Mrs. Charles J. Nourse, Jr., in addition to those already mentioned, gave solos by Hanley, Ronald, Rossi, Poldowski, Brahms and others.



RICHARD HAGEMAN of New York has been engaged as guest conductor of the Pittsburgh Symphony, which he will lead in a special performance on May 2. From Pittsburgh Mr. Hageman goes directly to Los Angeles to open a five weeks' master class, travelling thence to the Chicago Musical College for a master class of like duration. After five weeks of vacation in Highland Park, Mr. Hageman will return to Los Angeles to take over his duties as musical director of the Los Angeles Opera Company. He returns to New York to reopen his studio in this city on Oct. 25.

Martha D. Willis Has Lecture Cycle

Martha D. Willis, lecturer and teacher of piano playing, will give a cycle of six

lectures on "Cultivating a Better Understanding and Appreciation of Music" in her Carnegie Hall studio on Monday evenings, the first of which was scheduled for April 19. Mrs. Willis has been giving talks on the Wagner "Ring" at the Ballard School recently. She will have charge of a private party tour to Europe under the Armstrong Tours, starting on June 23.

HARRIS IS HONORED

St. Cecilia Club Conductor Receives Gift on Twentieth Anniversary

A luncheon in honor of the twentieth year of its founding was given by the St. Cecilia Club, of which Victor Harris has been conductor since its inception on April 6, 1906, in the Astor Gallery of the Waldorf on April 6. The guests of honor were: John Barclay, Alfred Boyce, Chalmers Clifton, Louis R. Dressler, Bertram Fox, Harry Gilbert, Henry Hadley, Victor Harris, Bruno Huhn, Berthold Neuer, Erwin Nyiregyhazi, Frank Patterson, Charles Gilbert Spross, Edwin Swain, David H. Taylor, Charles Hanson Towne, Stephen Townsend, John Barnes Wells, and Dr. Arthur Woodruff.

At the end of the luncheon Mr. Harris was presented by the St. Cecilia Club, through its president, Mrs. Thomas H. Russell, with an illuminated parchment scroll on the type of a XV Century missal, painted and illuminated around the text, "St. Cecilia Club, April 6, 1906-26." The members of the St. Cecilia Club on the twentieth anniversary of its founding, present this testimonial to their conductor, Victor Harris, in grateful recognition of his devoted service and unfailing inspiration. The parchment has upon it a reproduction of the Donatello head of St. Cecilia, which has been used by the Club since its foundation, and a remarkable reproduction in one of the capitals of the theme of Mr. Harris' "Invocation to St. Cecilia," which during the last ten years has been used as a "club song."

PASSED AWAY

Helena Theodorini

BUCHAREST, April 6.—Helena Theodorini, a well-known dramatic soprano of the last generation, died here recently. Mme. Theodorini was born in Craiova, Russia, March 25, 1862. At the age of six she began to study piano, and three years later appeared in public. From 1876 to 1878 she was at the Conservatory Verdi in Milan, where she studied piano under Fumagalli and singing with Sangiovanni, winning first prize in both classes. She made her operatic debut as a contralto at the Teatro Municipale in Cuneo in 1879. Her voice gradually changed to a mezzo-soprano of wide range. After a successful appearance as *Rosina* in Warsaw she was engaged for La Scala, where she created the rôle of *Hérodiade* in Massenet's opera of the same name in the Italian première of the work in 1883. She afterwards sang with great success in Madrid, Vienna, London, Lisbon and South America. In 1884, Mme. Theodorini went to Buenos Aires where she achieved immense popularity. She was a great favorite with the Argentinians, also on account of having been the first foreign-born woman to apply for naturalization papers. She remained in South America for a number of years, and from 1899 to 1902 lived in Bucharest. In 1893, she married the Chevalier de Cocquiel, but they were divorced. In 1903, she married Baron d'Harmezak and retired from the stage. She taught singing in Paris for some years and later in New York.

Leander S. Sherman

SAN FRANCISCO, April 17.—Leander S. Sherman, patron of music and founder of the Sherman, Clay & Company, died at his home here on April 5, after a long illness. Mr. Sherman came to San Francisco in 1861, and began his business career in a jewelry store. At the time of his death, he was at the head of a business capitalized at \$7,000,000 with branches in twelve cities. Mr. Sherman was born in Boston, April 29, 1847. Following his first employment in this city, he became handy man in A. A. Rosenberg's music store, which was on the site of the company's present building. He bought his employer's business in 1870, and embarked in the music business on his own account. In

1879, he formed a partnership with Major C. C. Clay, and incorporated the present firm of Sherman, Clay & Company. He retired as active head of the company in 1920.

MARJORY M. FISHER.

Max Wertheim

Max Wertheim, a member of the staff of the *Musical Courier*, died suddenly at his home in New York on April 12. Mr. Wertheim was born in Königsberg, Prussia, July 29, 1859, and was brought to New York at the age of four. In 1873, he went to Europe to study violin, entering the Leipzig Conservatory and later studying with Joachim. He returned to New York, after several seasons with the Gewandhaus Orchestra, to play with Mapleson's opera company at the Academy of Music. In 1895, he opened the Rochester Conservatory of Music, in Rochester, N. Y., which, though a success, he abandoned in 1900, and opened the New York Musical Academy in Twenty-third Street. He became connected with the *Musical Courier* in 1912. Mr. Wertheim is survived by his widow and two sons.

Charles E. McLaughlin

BOSTON, April 17.—Charles E. McLaughlin, prominent for many years in musical circles in this city, died at his home on April 10 after a long illness. Mr. McLaughlin was born in Sandwich, Mass., fifty-eight years ago, and lived the greater part of his life in Dorchester. He was for many years organist and choir director at St. Peter's Church, Meeting House Hill, and was professor of violin at the Boston Conservatory of Music for a long period, as well as conductor of various musical societies. He is survived by his wife.

W. J. PARKER.

Dr. Ralph Joseph Horner

WINNIPEG, April 17.—Dr. Ralph Joseph Horner, prominent musician of Winnipeg since 1909, died here on April 7. Dr. Horner was conductor of the Winnipeg Oratorio Society from 1907 to 1912. He was a composer, but was best known as organizer and director of the Ralph Horner Opera Company. He was bandmaster of the 190th and 250th overseas battalions.

MARY MONCRIEFF.

Notables Attend North Carolina Club Meeting



BURLINGTON, N. C., April 17.—Composers were well represented among the visitors to the convention of the North Carolina Federation of Music Clubs, held here from April 6 to 8. Among these were Mrs. H. H. A. Beach, of New Hampshire, dean of American woman

composers, and Mrs. Crosby Adams, of this State. They are photographed above among the members of the executive board of the Federation, chosen for the year 1926. In the front row, from left to right, are Mrs. Adams; Mrs. W. A. Harper, president of the State Federa-

tion; Mrs. Beach; Cora Cox Lucas, president of the South Atlantic District; Mrs. Robert Woodside, president of the South Carolina Federation of Music Clubs, and Mrs. J. Norman Wills, member of the board of the National Federation of Music Clubs.

National Federation Announces Prizes for Competition at Sesqui-Centennial

ANNOUNCEMENT has been made by the National Federation of Music Clubs of the required compositions in the contests to be held Nov. 6 to 10 at the Sesqui-Centennial Celebration in Philadelphia. The contests are open to men and women under twenty-four years, and entries may be made in the divisions of contralto, soprano, baritone, tenor, violin, cello, piano and organ. State elimination contests will be held first, followed by district contests, the winners of the district contests to compete in the finals.

In each of the eight divisions, a prize of \$500 will be awarded to the contestant adjudged to have given the best performance. The committee having the contest in charge is headed by Mrs. E. A. Deeds of Dayton, Ohio, and E. H. Wilcox of Iowa University. The list of required compositions is as follows:

Each vocalist must have in readiness one American song and one song chosen from Schubert, Schumann, Strauss or Wolf. The required arias are:

Soprano—"Voi che sapete" from Mozart's "Le Nozze di Figaro"; contralto—"Pena tiranna" from Handel's "Amadigi"; tenor—"I Attempt from Love's Sickness to Fly" from Purcell's "The Indian Queen"; baritone—"Vision fugitive" from Massenet's "Hérodiade."

Violin—"Prelude" from Albert Spalding's "Suite" for violin and piano.

Cello—"Prelude" from Bach's Suite No. 3 in C Major, and Andante from Gollermann's Concerto No. 1 in A Minor, Op. 14.

Piano—Prelude and Fugue in F from Bach's "Well-Tempered Clavichord" (Book 1, No. 11), and any Nocturne of Chopin.

Organ—Bach's Prelude and Fugue in E Minor (Vol. 3, Peters Edition) and

"Concert-piece" No. 2 in B Major by Horatio Parker.

All vocalists must have in reserve an oratorio or opera aria and two additional American songs. All instrumentalists must have in reserve a movement of a standard concerto or sonata and three short pieces, two of which must be by American composers.

Salem College Music Dean Granted Leave for Study Abroad

WINSTON-SALEM, N. C., April 17.—Announcement has been made by Howard Rondthaler, president of Salem College, that the board of trustees has granted Dean H. A. Shirley a year's leave of absence. This time will be spent in musical research and visits to the musical centers of Europe. The board at the same time appointed Charles Vardell, Jr., as acting dean of the School of Music during Dean Shirley's absence. Mr. Shirley will make a study of cathedral music in England, and will spend some time in Paris. Early in the summer he will visit Switzerland, and will spend two months in Germany, visiting musical centers. He will next study in Vienna and then go for further work in Rome. D. G. S.

Prize Offered for Male Chorus

CHICAGO, April 17.—The \$100 prize offered in the sixth annual competition by the Swift and Company Male Chorus will be given for the best setting for male chorus, with piano accompaniment, of Catherine Parmenter's poem, "The West." Contestants must be residents of the United States and must submit their manuscripts under a fictitious name to D. A. Clippinger, 617 Kimball Building, Chicago, on or before Sept. 15.

Mr. Clippinger may also be applied to for terms of the competition and text of the poem. The composition receiving the prize becomes the property of the chorus, and may be produced by it in the season of 1926-27. The jury naming the award is composed of Leo Sowerby, Arthur Olaf Andersen and Mr. Clippinger.

San Antonio Holds Violin Contest

SAN ANTONIO, TEX., April 17.—In the first annual violin contest for students under eighteen years, held by the Tuesday Musical Club, Felix St. Claire, Jr., was awarded the first cash prize. Charlotte Stenseth, came second; John M. Steinfeldt, Jr., third. Antoinette Baspach received honorable mention. The contest was held in the Palace Theater, with Mrs. Leonard Brown, chairman. Tartini's "Variations on a Corelli Theme" was the work chosen for performance, with a smaller composition chosen by the performer. The first and third winners are students of the San Antonio College of Music; the second is from Our Lady of the Lake College, and the contestant honorably mentioned is from Westmoorland College. The accompanists were Cecile Steinfeldt Satterfield, Wilhelmina Mosel and Josephine Canfield. Felix St. Claire was winner in the contest in the fifth district, for prize scholarships offered through the Texas Federation of Music Clubs and will compete for the first prize scholarship against winners from other districts at the annual meeting of the State Federation, at Dallas, April 27-29.

G. M. T.

Miami Has Extended Park Programs

MIAMI, FLA., April 17.—Pryor's Band finished its series of concerts in Royal Palm Park on April 10. This year the season was longer by three weeks than ever before, but interest did not abate. Bertha Foster had charge of the Chamber of Commerce radio program last week. Among other musicians, she presented Alicia Hardtner, pianist, who won the State contest at the March Federation meeting. A. M. F.

Theater Organ Stopped by Court Order

LONDON, April 15.—A temporary injunction has been granted against a London motion-picture theater, restraining that house from using its sixteen-foot pipes connecting with the mammoth organ. The injunction was granted the adjoining property owner, who claimed the vibration was damaging his property.

KANSAS CITY HEARS NATIVE 'FAUN' SUITE

Little Symphony Ends Series with Levitzki As Soloist

By Blanche Lederman

KANSAS CITY, Mo., April 17.—The Kansas City Little Symphony, N. De Rubertis, conducting, and Mischa Levitzki, pianist, soloist, gave the following program in Ivanhoe Auditorium, April 6:

"Norwegian" Rhapsody.....Svendens
Symphony in E Flat.....Mozart
Concerto for Piano in G Minor,
Saint-Saëns
Suite "The Faun".....Powell Weaver
"Persian" Dance, from "Khovantchina,"
Moussorgsky

The orchestra has not been heard to better advantage this season. Mr. De Rubertis stimulated his ensemble to fine work and gave a generally impressive reading of Mozart's lyric score.

Powell Weaver's suite, "The Faun," heard for the first time, is a charming, impressionistic composition in three short movements. The orchestra played the gifted young composer's work with delicacy and finesse. Audible approval continued until Mr. Weaver modestly acknowledged the audience's tribute.

Mischa Levitzki, making his first appearance in this city, excited his auditors to very definite demands for more. Five extra numbers were granted. Mr. Levitzki is a superb pianist.

This concert closed the symphony series.

Over 5000 auditors heard Amelita Galli-Curci in Convention Hall, April 5, in the final concert of the Fritschy Night Series. The artist was in particularly good voice and fused personality and art to the enjoyment of her listeners. Homer Samuels, pianist and Manuel Berenguer assisted. The series will be continued next season.

ORGANISTS' GUILD WILL MARK 30th ANNIVERSARY

Noted Speakers and Soloists Booked for Annual Convention, Set for Buffalo, June 1 to 3

Frank L. Sealy, warden of the American Guild of Organists, announces the fifth general convention of the Guild, which will be held in Buffalo, N. Y., June 1, 2 and 3, celebrating the thirtieth anniversary of the founding of the Guild.

The convention will have as soloists during its three days' session, Warren D. Allen of Stanford University, California; Lester W. Groom of Chicago, Ill.; Virginia Carrington-Thomas and Kate Elizabeth Fox, representing the women members of the Guild; Harold Fix of Buffalo, N. Y.; Harold Gleason of the Eastman School of Music of Rochester, N. Y.; and Lynwood Farnam of New York.

On June 1, in St. Paul's Cathedral, will be held a festal service with combined choirs. A feature of the music at this service will be the singing of the anthem "In Him We Live" by H. Leroy Baumgartner, for which a prize was awarded in 1925; also, a new anthem by the warden, "O Thou Who Keepeth the Stars Afloat."

Prominent speakers will address the convention, among them Howard Hanson, director of the Eastman School of Music at Rochester, and Walter Henry Hall of Columbia University.

A part of one of the convention days will be given to a visit and luncheon at the Wurlitzer organ factory. An excursion to Niagara Falls will be made.